

NY 100  
American Institute of Architects.

ORGANIZED A.D. MDCCCLVII.

PROCEEDINGS  
OF THE  
TENTH ANNUAL CONVENTION



OF THE  
AMERICAN INSTITUTE OF ARCHITECTS,

Held in Philadelphia, Oct. 11 and 12, 1876.

PUBLISHED BY THE COMMITTEE ON PUBLICATIONS OF THE AMERICAN  
INSTITUTE OF ARCHITECTS.

1877.

# PUBLICATIONS OF THE AMERICAN INSTITUTE OF ARCHITECTS.

The publications consist of the Proceedings of the Annual Conventions of the Institute, including Reports of the Trustees, Committees, and Chapters, Debates on the various Subjects presented, and Papers read before the Chapters of that body, as well as Papers contributed by Members of the Institute, and published by its Committee on Publications.

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## LIST OF PUBLICATIONS TO DATE.

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Address

A. J. BLOOR, Secretary, 128 Broadway, New York.

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**A**merican **I**nstitute of **A**rchitects.

ORGANIZED A.D. MDCCCLVII.

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# TENTH ANNUAL CONVENTION

OF THE

## AMERICAN INSTITUTE OF ARCHITECTS,

HELD IN THE MERCANTILE LIBRARY BUILDING, PHILADELPHIA, PENN., OCT. 11 AND 12, 1876.

### PROCEEDINGS OF WEDNESDAY, OCT. 11.

#### MORNING SESSION.

THE Tenth Annual Convention of the American Institute of Architects met in the Mercantile Library Building on Tenth Street, Philadelphia, Oct. 11, 1876. At ten o'clock the Convention was called to order by the Vice-President of the Institute, Mr. THOMAS U. WALTER, who presided in the absence of the President. The Secretary of the Institute, Mr. A. J. BLOOR of the New York Chapter, acted as Secretary of the Convention.

Mr. WALTER, in taking the chair, welcomed the Convention as follows: "Gentlemen of the American Institute of Architects: In the name of the Philadelphia Chapter of Architecture, I welcome you to our city and to our hospitality. I trust that you will find much to interest you, not only here but in the things about us, in the crowds that we have in our city, and in the magnificent display we have on the other side of the Schuylkill; and we of the Philadelphia Chapter of Architects trust that you will have a happy time."

The Annual Address<sup>1</sup> was read by the Secretary, Mr. BLOOR.

The Report of the Board of Trustees was read by the Secretary, and laid upon the table.

[See Appendix A.]

The Treasurer, Mr. R. G. HATFIELD of the New York Chapter, presented his Annual Report with vouchers. A Memorandum Report, covering the year since the last Convention, was read. [See Appendix B.] The Chair-appointed as the Auditing Committee, Messrs. Murdoch of Baltimore, Stone of Providence, and Longfellow of Boston, to whom the Report of the Treasurer was referred.

Mr. WARE of Boston, on behalf of the Committee on Education, asked leave, which was granted, to defer the presentation of its Report until the following day.

The SECRETARY then read the Report of the Committee on Publications, which was laid upon the table.

[See Appendix C.]

Reports were read by the SECRETARY from the New York Chapter, the Chicago Chapter, the Baltimore Chapter, the Albany Chapter, the Philadelphia Chapter, and the Rhode Island Chapter; the Reports of the Chapters at Cincinnati and Boston not being presented.

[See Appendix D.]

The Report of the Secretary of Foreign Correspondence, not having been received, was deferred.

The PRESIDENT requested the Convention to appoint a time for the delivery of the closing address by the REV. DR. MAGOON of Philadelphia. The Secretary moved that the address be delivered at eight o'clock on the following evening.

MR. WARE. — If the Committee of Arrangements have reason to suppose that the majority of the members of this Convention will remain over until Friday morning, or that their places will be taken by the general public, well and good; but I should be sorry, as a member of this Institute, to again have the gentleman who delivers the closing address deprived of the audience he deserves.

The SECRETARY. — The Committee of Arrangements have been governed by the very considerations suggested by Mr. Ware. It has happened heretofore, as Mr. Ware says, that the speaker of the closing address has been left without an audience; and for that reason the Committee of Arrangements placed it at the end of the business of the Convention, in order to secure at least the audience already assembled. The suggestion has now been made to change the order of time for the delivery of the address; but if any change is to be made, I hope the Institute will give due notice of the fact to members and to the public.

It was finally decided that the closing address should be delivered at four o'clock on the afternoon of the following day.

The Report of the Committee of Inspection and Advice was read by Mr. Longfellow, and laid upon the table.

[See Appendix E.]

The SECRETARY read the Report of the Board of Trustees on a general form of building-contract, submitting

<sup>1</sup> See page 15.



therewith a blank form of contract prepared under the direction of Mr. Haight, who had been appointed a committee by the Board for that purpose.

The consideration of this Report being postponed till afternoon, the Convention adjourned to meet again at two o'clock.

#### AFTERNOON SESSION.

The Convention re-assembled at two, P.M. The reports from the Chapters in Boston and Cincinnati, and of the Secretary of Foreign Correspondence, not having been received, the election of officers and standing committees was first in order; and the Chair appointed Messrs. Le Brun and McLaughlin as tellers. Mr. LIND of Baltimore moved that a nominating committee be appointed; and the motion being voted, the Chair appointed Messrs. Ware, Schofield, and Murdoch. On motion of Mr. PFEIFFER it was voted that the election of officers should be postponed to the following day.

The PRESIDENT then called up for consideration the Report of the Committee of Inspection and Advice.

Mr. LONGFELLOW, on behalf of the Committee, drew attention to the two leading recommendations of the Report, that a Committee on Finance should be appointed to prepare an estimate of the expenses of the Institute for the ensuing year, and that some action should be taken for preparing a more definite scheme for the exercises of future Conventions. He invited suggestions from the members for these objects. By request of the Convention, that part of the Report which referred to them was re-read. The CHAIR called attention to the recommendation of the Committee, that the Institute should no longer charge itself with the expense of an annual dinner; and on motion of Mr. Pfeiffer, it was voted that payments by the Institute toward the annual dinners should thereafter be discontinued.

The SECRETARY moved that the question of finance and the appointment of a Finance Committee should be referred back to the Committee on Inspection and Advice, with directions to report in time to modify the By-Laws at the next Annual Convention.

Mr. LONGFELLOW, on behalf of the Committee, offered as substitute that a Special Committee be appointed to propose estimates for the expenses of the Institute for the ensuing year, and to offer an amendment to the By-Laws at the next Annual Convention, providing for the appointment of a Standing Committee on Finance, whose duty it should be to regulate and propose the estimates. The substitute was accepted by the Secretary.

Mr. PFEIFFER. — Since this Committee on Inspection and Advice has so thoroughly inquired into the affairs of the Institute, and into its arrangement, etc., and become so well acquainted with its workings, I think it would be to the advantage of the Institute to have the same Committee constitute the Committee on Finance; and I will move in amendment that it be appointed that Committee.

Mr. HUNT. — As I understand the motion, this Committee is to prepare its budget for the coming year.

Mr. LONGFELLOW. — The Special Committee for the coming year will have to do that; and then my resolution

provides that after this year there shall be a permanent Committee of Finance.

Mr. STONE. — This matter requires consideration, and therefore it is important that time should be afforded for the preparation of a proper amendment, that the By-Laws may not get into a jumble. I should be very glad to hear any thing that may be said by the Convention *pro or con*, with reference to this resolution.

THE PRESIDENT. — The resolution is before the Convention, and to it Mr. Pfeiffer has moved an amendment that the Committee of Inspection and Advice shall constitute the Finance Committee.

The amendment was agreed to, and the resolution as amended was adopted.

Mr. LONGFELLOW called the attention of the Convention to the recommendation of the Committee that measures be taken to prepare a scheme of greater interest for the proceedings of future Conventions.

Mr. WARE moved that this portion of the report be referred to the Board of Trustees, whose duty it was to appoint for each Convention a Committee of Arrangements, consisting partly of members of their own body and partly of members of the Chapter in the city where the Convention was to be held. The motion was agreed to.

The PRESIDENT then called the attention of the Convention to the form of contract which had been presented by Mr. Haight.

Mr. LITTELL. — Would it not be better to postpone the consideration of this form until the members have had more time to consider it? I do not think it can be considered advisedly even by having it read section by section.

Mr. SEARLE. — There are many things in this form of contract, which I would desire to see altered; moreover any form which the Convention could adopt would require to be changed for different localities. I therefore move that the form be printed, and a copy sent to each member of the Institute, and that each member be allowed the privilege of corresponding upon the subject with the committee.

Mr. LIND. — I do not think any form of contract which the Committee recommends will be generally adopted by the profession; but I think that if this contract be approved and sent to members as a form which the Convention would recommend them to adopt, it would do all that can be done. Every city and State has certain peculiarities which it is obliged to embody in any form, and no contract can be put in universal circulation.

Mr. HARTSHORN. — Is there much change in this form from that sent out by the last Convention?

The PRESIDENT. — There are a great many changes.

Mr. PFEIFFER. — Mr. Haight, who was appointed a committee of one on the part of the Trustees who had this matter in charge, gave the subject very thorough consideration; and in addition to that, it was deemed advisable by the Trustees to appoint a committee to take legal counsel in this matter, and a lawyer who is well known, particularly in connection with matters of contracts, was employed by the Board of Trustees to prepare this form. Mr. Haight was in consultation with him from time to time, and reports were made to the Board of Trustees, until the counsellor employed by the Board came to the conclusion that this form as now pre-

sented is about as good a thing as he could devise. It was submitted to the Board, and by them approved; so that this is not only a plan prepared by a member of the Institute, but in its preparation he was aided by one of the best legal minds in New York.

The SECRETARY. — I think that if the form of a general building-contract were to be considered by the Institute year after year, it would never find one better adapted for general circulation than this at present under consideration. It is of course impossible to prepare a contract which will please all sections of the country. This subject has been considered and discussed as much as it is possible to discuss it, and an opportunity has been given to every member to say what he pleased in reference to it; and the form now submitted by Mr. Haight is the result of all this conference and consideration, and I think it would be a needless expense to print it.

Mr. LIND. — I move as an amendment to the motion of Mr. Searle, that the contract be adopted by the Institute and recommended to its members for general use.

Mr. PFEIFFER. — While this matter was under discussion in the Board of Trustees, Mr. Haight made a suggestion which struck me as a good one, and although it may not be strictly in order, I would like to repeat it here. I made up my mind that I would adopt it as far as I possibly could in my own practice; the suggestion being that the architect should decline to have any thing to do with the contract, but should tell his client that that was a matter for a lawyer to dispose of, and ask his client to let it be done by a lawyer instead of by the architect. I think we would save ourselves a good deal of annoyance and trouble if we would all act on that suggestion.

Mr. LIND's amendment was adopted, and the motion as amended was passed.

The SECRETARY then said that the Trustees desired to call the attention of the Convention to the anomalous position of some members who were members at large but joined no Chapter, or who joined a Chapter but paid no dues to the Institute. He moved to refer the matter to a special committee to report on the following day. The motion being carried, the President appointed Messrs. Hunt, Ware, and Stone as a Special Committee.

Mr. PFEIFFER suggested that this Committee should also consider how far the jurisdiction of a Chapter extended.

The SECRETARY then made known the desire of the Baltimore Chapter, that all papers presented should be published. A discussion followed as to whether, in view of the financial condition of the Institute, it would be advisable to continue the publication of the proceedings of the Institute, as heretofore, in quarto form, or whether an arrangement should be made with Messrs. Osgood and Co. by which such papers and reports as might be read at the Annual Conventions, as well as the discussions thereon, and such statistics as are usually comprised in the published proceedings of the Institute, should be published as a supplement to the *American Architect and Building News*. At the close of the discussion Mr. WARE said, "I would suggest that it might be practicable for the report of the Convention to be printed in the

ordinary form of the journal, and then, instead of publishing a separate number of the journal, to have stereotyped plates made so that our proceedings could be printed in quarto form as they have heretofore been. I think it is a distinct advantage, if only a sentimental one, to the Institute, to have its proceedings printed in proper shape. As we have for many years continued this publication in its present form, and as we have been distributing them to the profession and to the foreign societies with which we are in correspondence, I think it is a little more dignified mode of publication to preserve our present quarto form than it would be to have it printed in an extra number of a newspaper. I think it might be practicable to have stereotype plates cast and put together in the form of a quarto pamphlet, and that perhaps it would not entail any very great expense. If it would be very expensive it might not be worth while to do it; but if no great expense is involved, I should prefer to have the present series of papers continued. I make no motion in the matter: I simply suggest this for the benefit of the Committee on Publications, as a general expression of views in reference to this subject has been asked for."

A motion to refer the subject to the Committee on Publications was agreed to.

The SECRETARY then read from the Report of the Committee on Publication the following extract concerning the *American Architect and Building News*: —

"Your Committee respectfully invite the consideration of the Institute to this subject, as the *American Architect and Building News* is the adopted organ of the Institute. Your Committee suggest that it might be valuable to have an expression of the understanding of the Convention as to how far the serial is to be considered its mouthpiece."

Mr. LONGFELLOW. — Mr. Wight at the last Convention said very wisely, that he had not much faith in organs, and he did not believe in committing the Institute to any thing a paper might say as to matter of opinion. I, on my own part, as the editor of the *American Architect and Building News*, should feel a responsibility greater than I could bear, if I were to assume, or if I were expected to assume, that what I said in the paper would be accepted as the doctrines or opinions of the Institute. I think the reasonable understanding in this case is that the only thing which the Institute should indorse, as far as the paper is concerned, is the official publication of its proceedings, and any thing else that it chooses officially to promulgate. I think the Institute could safely do that; and I think that the editorial part of the paper would not commit the Institute to any doctrine, theory, or opinion.

Mr. PFEIFFER. — I never looked to the *American Architect and Building News* as the mouthpiece of this Institute. I always believed that the paper was entirely independent in its opinions, and could say and do what it pleased; and it seems to me that if the paper be the mouthpiece for an organization like this, it would hardly be justified in publishing an editorial without submitting it to the inspection of agents or representatives of the Institute, for which it might be supposed to speak. I only understood that we were to give the



paper as much support as we possibly could by having our proceedings published in it; and that really is more of a moral support than a pecuniary one, so far as the Institute is concerned. I do not see that this question ought to come before us for discussion. If we want a mouthpiece, we ought to publish one at our own expense, and not at the expense of the publishers of the *American Architect and Building News*. In the beginning of the life of the *American Architect and Building News*, I believe it did advertise itself as the organ of this Institute; and some question came up, to which Mr. Bloor can refer in the minutes, when some members of the New York Chapter objected to an expression of this journal. I said that if the paper advertised itself as the organ of the Institute, it ought to support the measures of the Institute, or something to that effect. The Secretary can refer to the minutes, and find out all about it.

The SECRETARY. — I have not time to look up the subject; but I know that there is upon the minutes of the last Convention the expression in some form that the *American Architect and Building News* is the organ of the Institute.

Mr. LONGFELLOW. — There never was any advertising of the paper as the organ of the Institute; and the only place where it is referred to is in the resolution brought forward by me at the last Convention, where it is simply said that it should be the organ for publication of the Convention. That resolution was expressly worded to remove any impression that it would be the organ of opinion of the Institute.

The SECRETARY. — I am very glad that the members are so unanimous in their opinion on the subject. The impression has certainly gone abroad in some way, that the journal is the organ of the Institute. The Albany people, I know, in the Capitol affair made a great point of it; and I also know that they made use of the term in something they published.

Mr. STONE. — I move that we re-affirm here at this time that the *American Architect* is not the organ of the American Institute of Architects, except for publication. I want to see the paper in such a condition that the editor is free to speak of the acts of the American Institute with perfect freedom; and if the impression has gone abroad that this journal is the organ of the Institute, let us do all that we can to dispel that impression.

Mr. LITTELL. — It is evident that the Committee spoke of the *American Architect and Building News* as its organ for purposes of publication, and not for all purposes. The Convention could not control the paper for any purpose. The last Convention made the *American Architect* its organ for publication purposes; and I should be very much pleased to see the words, "for publication" inserted in the report of the Committee.

Mr. STONE's motion was unanimously agreed to, and the report of the Committee was referred back for amendment on this point.

The PRESIDENT then called for any papers that members might have prepared for the occasion; and a paper upon the Architectural Exhibit<sup>1</sup> was read by Mr. Hunt.

<sup>1</sup> See page 34.

A vote of thanks was tendered to Mr. Hunt.

Mr. PFEIFFER. — Mr. Hunt in his paper alluded to Prof. Huxley. It seems strange to me that in England, as well as in this country, men of standing like Prof. Huxley should speak of architects in the way they do. I have often read articles in the English papers, — in the *Architect*, *Building News*, and the *Builder*, — speaking apologetically of our profession, and I have been much astonished that it should be so. It is only a few weeks ago that I read an article in the *Architect*, in which it said "our unpopular profession." I do not see why our profession should be unpopular in this country and in England. I know that it is not so in Germany, in France, in Prussia, and I do not think it is so in Italy, although I have not been there. In those countries the profession is looked up to as one of honor; and all grades of society, even the highest, are open to its members. I think, however, the cause of this feeling in England, and in this country also, against the profession, is what Mr. Hunt alludes to in his essay, — the matter of education. One of the objects of this Institute, and one which we have always had in contemplation, was the education of the architect; and I think it would be well if in all the cities of this country we had Institutes of Technology established, such as they have in Boston; and I think that the establishment of such institutes and the proper education of architects would do very much to place our profession in a better position.

In alluding to Prof. Huxley I am also reminded of similar remarks which were made by no other or less a gentleman than the very honorable Gov. Dix in a late message. I was astonished that so distinguished a man should speak of architects in the manner in which he did. All he seems to think they are good for is to make plans, and after the plans are made the architect should be dispensed with and the building turned over to a builder. I was very much astonished to read his remarks; and I wish something could be done by the education of pupils, the establishment of proper institutes, and the taking of a higher grade in the profession, to bring the attention of the country to the true facts of this case, and to lead them to appreciate the profession more by becoming acquainted with its requirements. In France, in Germany, in Prussia, any one established as an architect is known to have gone through a severe course of study and examination. He cannot enter into the profession or governmental practice without being subjected to a very severe examination; and if that is done, he receives everybody's confidence. I am very sorry to say that it is not so in this country or in England; and therefore we ought to steadily labor to produce a different state of affairs.

Mr. SEARLE. — In relation to what Prof. Huxley said, those who were present at the dinner given two years ago by this Institute in New York will remember what was said there by a professor of Columbia College; and I think if we could have the words he said put in print in some way, it would be a sufficient offset to what Prof. Huxley has said. The professor of Columbia College had had the same idea that Prof. Huxley had, that an architect was good for nothing; and when he heard that an architect was to be employed on the college build-



ings, he said that they would get ornament without any utility. But after the buildings were constructed the professor said, at our dinner, that he was going to take back every word of it, and that they had got ability of every kind in the person of their architect, and he spoke

in the highest terms of that gentleman. If the address of that professor was reported, I wish his exact words could be had.

On motion of Mr. HUNT the Convention adjourned to the following day.

## PROCEEDINGS OF THURSDAY, OCT. 12.

### MORNING SESSION.

The Convention was called to order at ten, A.M., Vice-President THOMAS U. WALTER in the chair.

The Report of the Committee on Education was read by Mr. WARE.

[See Appendix F.]

The Report was laid on the table. The amended Report of the Committee on Publications was then read with amendments.

[See Appendix C.]

The Report as amended was accepted. As the Report of the Cincinnati Chapter had not been received, the Report of the Boston Chapter was read.

[See Appendix D.]

The Report was accepted. The Committee on Nominations begged leave to report later, and the election of officers was deferred till the afternoon session.

Mr. HUNT next read the Report of the committee appointed on the preceding day upon anomalous membership.

[See Appendix E.]

The Report was then read three times.

The PRESIDENT.—Some of the members thought there was ambiguity in the By-Laws, and this Report is an explication thereof to the effect that inasmuch as any member of a Chapter is *ipso facto* a member of the Institute, and one cannot be a member of a Chapter without being at the same time a member of the Institute, it follows that when, for whatever cause, one ceases to be a member of the Institute, he ceases to be a member of his Chapter. Does the Convention accept that as the interpretation of what the By-Laws mean upon the subject?

On motion of Mr. PREIFFER this interpretation was accepted.

The PRESIDENT.—The second recommendation of the Committee is that Fellows of the Institute are not necessarily members of Chapters established in places where they reside. Is that the understood meaning of the By-Laws?

The SECRETARY moved that this interpretation be accepted by the Convention.

Mr. FREDERICK.—I think that matters should be made so clear that no ambiguity could exist. Last year it was determined in Baltimore that any member dropped from a local Chapter for cause could not be restored to membership without the consent of the Chapter. The first provision of the law states that a member of a Chapter is *ipso facto* a member of the

Institute, and being dropped from one is being dropped from the other. It seems to me that a Fellow dropped from a Chapter is not dropped from the Institute, according to the reading of this; and that is what I want to understand. If I correctly apprehend the report which has just been made by the Committee, while a member of a Chapter is a member of the Institute *ipso facto*, yet, on the contrary, a member of the Institute is not *ipso facto* a member of a Chapter.

Mr. PREIFFER saw nothing in the Report to conflict with the action taken at Baltimore. He said that the By-Laws simply provided that a man could not become a member of the Institute if he had failed to comply with the By-Laws or with the regulations of the Chapter to which he had subscribed as a member; but a man who has paid all his dues and then resigns can become a Fellow or a member of the Institute without violating the amendment of the By-Laws passed at Baltimore.

Mr. McARTHUR thought that the real difficulty was that there might be an antagonism between a Chapter and the Institute, and thought that any irregularity that should cause a member to cease to belong to a Chapter should also disqualify him from membership in the Institute.

The PRESIDENT requested the Secretary to read the By-Laws alluded to.

The SECRETARY read as follows:—

"No person, who has for cause and in accordance with the Chapter and Institute By-Laws been dropped from the rolls of a Chapter, shall be eligible for re-admission or continuance as a member of the Institute without the consent of the Chapter from which he was dropped, signified in writing through their proper officers."

The PRESIDENT said that now the resolution read, "Fellows of the Institute are not necessarily members of the Chapters wherein they reside."

Mr. FREDERICK still thought there was ambiguity. He said he desired the Institute to come down as broadly as possible to the work of encouraging local Chapters, and not to throw barriers in the way of their advancement; but he objected to any man becoming a member of the Institute who was not qualified to become a member of any Chapter.

Mr. PREIFFER said that very often pecuniary considerations obliged persons to choose between becoming members of a Chapter or of the Institute, as they could not afford to become both; and that in this view of the matter it was advisable to accept the proposed interpretation.

Mr. McARTHUR said that he desired that a person should have perfect freedom in electing to become a member of a Chapter or of the Institute; but he thought it would be ruinous to the Chapters if a professional member who is dismissed from a Chapter for cause should be permitted to retain his standing in the Institute.

Mr. HUNT said that it was distinctly stated that if a member lost his standing in a Chapter for cause, he no longer belonged to the Institute.

Mr. FREDERICK said that if this were the interpretation of the By-Law it was all right. He thought also that a Chapter was just as much bound to drop a Fellow as an Associate.

Mr. PFIEFFER again said that he did not see any conflict between Chapters and the Institute suggested by the resolution. He thought that if a man had trouble with a Chapter, and if he had been dropped for non-payment of dues, and should make application to become a member of the Institute, the Board of Trustees would decline to consider his application. There was a By-Law which excluded him from becoming a member of the Institute, until he had settled his difficulties with the Chapter.

Mr. McARTHUR said that if contrary to his understanding of the matter, the Board of Trustees was obliged to know whether a person was in good standing, he withdrew his objection.

Mr. FREDERICK asked why it was necessary to say that a Fellow of the Institute was not necessarily a Fellow of the local Chapter; and moved that the interpretation should be expunged.

The motion was lost, and the second interpretation was accepted by the Convention.

The PRESIDENT then read the third explanatory clause of the Report as follows: "It is recommended to the Chapters to admit junior members coming to them with letters from other Chapters, without exacting any fee."

Mr. PFIEFFER wished before the third interpretation was adopted, to move that a second item should be adopted as the expression of the Convention; inasmuch as the vote just passed was merely a vote negating a motion to strike out the second recommendation.

The motion was adopted on a division; eleven in the affirmative, and eight in the negative.

The PRESIDENT said he thought the third recommendation should be considered as a new By-Law, as he did not remember that it was in the existing By-Laws. He however asked if the members were ready for the discussion, and repeated the recommendation,—that the Chapters should admit without admission fees junior members who came to them with letters from Chapters to which they had belonged.

Mr. McARTHUR offered as an amendment, that all members resident within the jurisdiction of a Chapter should become members of a Chapter.

Mr. FREDERICK thought the recommendation of the Committee was right as it was, while he wished that Mr. McArthur would introduce his suggestion not as an amendment, but as a separate article for the consideration of the Convention.

Mr. McARTHUR said he would suggest as an additional

article, that the Institute recommend to all resident members where there is a Chapter, that they should join the same; and the Convention agreed thereto.

The third recommendation of the Committee, in regard to the admission of junior members of other Chapters, now became number four, and was adopted by the Convention.

The Report of the Secretary for Foreign Correspondence was then read by the Secretary of the Convention as follows.

[See Appendix H.]

The Report was entered upon the minutes.

The PRESIDENT stated that Mr. Cluss of Washington had a paper to read.

Mr. Cluss read a paper on "Architecture and Architects at the Capital of the United States."<sup>1</sup>

A vote of thanks was tendered to Mr. Cluss for his paper.

Mr. STONE said that in view of the statement made by Mr. Cluss in regard to the Washington Monument, he was tempted to offer a resolution in regard to continuing the work thereon. He wished it to go forth that the American Institute of Architects condemned any contribution of money for the continuation of work thereon, as he thought it a disgrace to Americans that the work should go on. He wished to offer the following resolutions:—

Inasmuch as the original design of the Washington Monument is unworthy of erection as a representative of the spirit of architecture of the age,—

Therefore it is resolved by the American Institute of Architects,—

*First*, That the completion of the Monument on the original plan or any modification thereof is to be deprecated.

*Second*, That a Committee be appointed to confer with the proper officers at Washington, to prevent any further expenditure upon the work.

*Third*, In case of failure to effect a stoppage of the work, that they issue an address to the citizens of the United States, advising the withholding of contributions to the same.

The resolution was seconded.

Mr. McARTHUR thought that as the Government had referred the completion of the Monument to a committee of engineers, it would be better to suspend action in the matter till that committee had reported.

Mr. FREDERICK said he agreed with what Mr. STONE had said, and that as far as the Monument was concerned he thought it unworthy of the American people, but he did not think it the duty of the American Institute of Architects to advise the people what to give and what not to give. He thought the Institute would discharge its whole duty if it recommended the United States Government to discontinue the erection of the Monument, and let it be known that the Institute did not think it a proper representative of art.

Mr. LONGFELLOW said he deprecated any hasty action in the matter, and thought the resolution ought to be draughted with great care.

The resolution was finally referred to a committee

<sup>1</sup> See page 38.



composed of Messrs. Stone, Wight, and Longfellow, as the time for adjournment was now near at hand.

The PRESIDENT having stated that the members would find lunch awaiting them in the same room as on the preceding day, declared that the Convention stood adjourned.

#### AFTERNOON SESSION.

The Convention was called to order at two o'clock, and began the consideration of the proposed amendments to the By-Laws. The first amendment considered was Article I., Section 2, to be altered to read, "Fellows of the Institute shall be such practising architects as shall upon nomination of two Fellows be elected by the Board of Trustees.

"The name and residence of every candidate, with information in regard to his professional education and length of practice, shall be forwarded to the Secretary, together with drawings or photographs and specifications of a proposed or executed building, accompanied by a written statement that the works represented are the original design of the candidate.

"Upon his nomination the Secretary shall send to every Fellow a circular containing the name and residence of the candidate, and the names of his proposers.

"If a Fellow shall be possessed of any information regarding the candidate, it shall be his duty to immediately state it in writing, under his signature, to the Board of Trustees. At any meeting of the Trustees held not less than thirty days after the date of the issuing of the circular, it shall be in order for them to consider all communications in reference to the person proposed, to make careful examinations as to his qualifications, and to proceed to ballot for his admission.

"Any candidate who shall receive three-fifths of the votes cast, not being less than five votes, shall be declared elected."

Mr. PREIFFER. — The suggestion of this amendment I believe was mine. I spoke of it to the Board of Trustees, and the Board of Trustees seemed to approve the idea. My reason for it is this: we usually nominate a candidate who has made application for membership, and it has been the practice of the Board of Trustees to avail themselves of every opportunity to obtain information in regard to him before we nominate him as a member to be voted for by the other Fellows; and notwithstanding all the precaution we have taken in order to prevent the election of a candidate unworthy of membership with the Fellows, we have found that we cannot always be successful in so doing; and we have also found when we sent out the ballots, that it seems to be taken for granted by a majority of the Fellows that a candidate nominated by the Board of Trustees is such that his character and standing in the profession must make him worthy to be a member. There are a few cases in which serious objections have been urged by some members of the Institute against candidates who have been elected, and it has caused a great deal of dissatisfaction. Now, in order that the Board of Trustees can be more guarded in their actions, by being more fully informed as to the character of any candidate who

may present himself for election, it occurred to me that if an opportunity were afforded to every Fellow to raise any objection he might have to the election of a candidate, such a Fellow could explain his objections, and give the Board of Trustees all the information in his possession. Then, after careful examination, we could say whether such objection would be sufficient to reject the candidate. This would place it in the power of the Board of Trustees to have a better examination of the claims of a candidate than it can have at present, and the Fellows would be better prepared to elect only members worthy of being taken into the Institute. Therefore it was thought best that these amendments should be presented to the consideration of the Convention.

Mr. SIMS approved of the amendment, and said that if it had been in force during the past year, the Board of Trustees would not have elected as member, in opposition to the unanimous protest of the Philadelphia Chapter, a person proposed by a member living outside of Philadelphia.

Mr. LITTELL thought that cases similar to those that had recently taken place would occur again, and that to obviate the possibility of such occurrence, the consent of the Chapter or the two Chapters nearest the residence of the applicant should be obtained by the Board of Trustees before it should authorize a ballot.

Mr. McARTHUR agreed with Mr. Sims. He did not desire to compel a practising architect to become a member of a Chapter, but he hoped that the consent of the Chapter nearest the residence of the applicant might be obtained before he was admitted as a Fellow. Those who lived in his neighborhood, who daily came in contact with him in his business, were better judges of who he was, and what he was, and what was his standing, than any foreign Chapters. He had considered the question before, and held that before any man should receive admission into the Institute he should have the consent of a majority of the Chapter nearest his immediate residence.

Mr. FREDERICK suggested that the votes of a fixed number of Fellows should be required to nominate a candidate for membership, — say, for instance, five Fellows; but if that were considered too much, he was willing to make it three, which would be a majority of a Chapter, and let that three control the vote.

Mr. HUNT thought that a very wise suggestion; because, after all, every one was anxious to have the numbers increased, and it seemed to him that it was impossible for the Board of Trustees to get satisfactory accounts of a great many names that were brought before them. In most cases, the persons most competent to give information upon such a subject were those belonging to the Chapters in whose vicinity the candidates resided; and therefore he was willing to assume the responsibility of stating that the suggestion of Mr. Frederick would be agreeable to the Board of Trustees.

Mr. LITTELL said that the Board of Trustees had better facilities for getting at information in regard to candidates from all parts of the Union than perhaps the Chapters had; and therefore the Board of Trustees should have the power of securing that information.

Mr. FREDERICK said that any local Chapter had a



right to elect Associates, without any reference to the Board of Trustees; or they could be elected by the American Institute under existing laws; but the object of this amendment was to do away with the voting of the Chapters on a local candidate, and let that election be by the Board of Trustees.

Mr. PFEIFFER said that experience showed that it was usually taken for granted that a person recommended and nominated for ballot by the Board of Trustees was considered by it a proper person for membership; and it often came to light after the ballots had been received, that some Fellow of the Institute had been in possession of information all the time which if known would have prevented the election of the candidate. The real purport of this amendment was to enable Fellows to submit such information to the Board of Trustees before the ballot was ordered.

Mr. FREDERICK proposed to amend the section under discussion as follows: "Upon his nomination the Secretary shall send to every Fellow and every Chapter a circular containing the name and residence of the candidate and the names of his proposers. If a Fellow or Chapter shall be possessed of any information regarding the candidate, it shall be his duty to immediately state it in writing, under his signature, to the Board of Trustees." The amendment was adopted.

Mr. McARTHUR desired that in these rules should be incorporated a provision that the unanimous verdict of a Chapter of the city in which the candidate is located, either for or against him, should be considered final by the Board of Trustees.

Mr. LITTELL desired that the provision should read as follows: "The consent of the Chapter nearest the candidate shall be necessary before he can be balloted for by the Board of Trustees."

Mr. HUNT thought it should be the unanimous consent of any Chapter.

After some further debate, Mr. HUNT submitted the following amendment:—

"Should the unanimous opinion or verdict of any Chapter be adverse to any candidate proposed for membership, residing within the limits under the jurisdiction of said Chapter, the same opinion shall be considered as binding upon the Board of Trustees in this matter."

This would give to a Chapter the control of the vote over any professional man within its limits who might be a candidate, and it would leave the matter regarding any man living outside of its limits.

The amendment was adopted, and the section as amended was passed in the following form:—

Should the unanimous opinion or verdict of any Chapter be adverse to any candidate proposed for membership to the Institute, residing within the limits under the jurisdiction of said Chapter, the same shall be considered as binding upon the Board of Trustees in this matter.

Article I., Section 1. Fellows of the Institute shall be such practising Architects as shall upon nomination by two Fellows be elected by the Board of Trustees.

The name and residence of every candidate, with information in regard to his professional education and length of practice, shall be forwarded to the Secretary, together with drawings or photographs and specifications of a proposed or executed building, accompanied

by a written statement that the works represented are the original design of the candidate.

Upon his nomination, the Secretary shall send to every Fellow and every Chapter a circular containing the name and residence of the candidate, and the names of his proposers.

If a Fellow or Chapter shall be possessed of any information regarding the candidate, it shall be his or their duty to immediately state it in writing under his or their signature to the Board of Trustees.

At any meeting of the Trustees held not less than thirty days after the date of the issuing of the circular, it shall be in order for them to consider all communications in reference to the person proposed, to make careful examination as to his qualifications, and to proceed to ballot for his admission.

Any candidate who shall receive three-fifths of the votes cast, not being less than five votes, shall be declared elected.

The PRESIDENT said that the next amendment was Article II., Section 2; the third sentence to be struck out, and replaced by the following sentences:—

"The annual dues of Fellows and Associates who are not members of Chapters shall be, for Fellows, twenty dollars, and for Associates, ten dollars.

"The annual dues of Fellows and Associates who are members of Chapters in good standing shall be, for Fellows, ten dollars, and for Associates, five dollars."

Mr. WIGHT regretted that he had been absent on the preceding day, and only knew from reports in the newspapers what business had then been transacted. The amendment under consideration was offered by the Executive Committee of the Chicago Chapter. The matter of the reduction of fees had been agitated for some time, and members of the Institute at a distance from headquarters had been impatient to see some action taken upon it. It was expected that some action would be taken at the last Convention, but the only thing put in practicable shape there was the appointment of a Committee on Inspection and Advice. The Chicago Chapter thought it would not do to let the Convention pass without bringing forward this amendment. He was not prepared to say any thing in regard to the matter, until he had been instructed as to what had transpired on the preceding day.

Mr. STONE stated that the matter of the expenses for the ensuing year had been referred to a committee which would report during the afternoon; and proposed that further action on the proposed amendment should be deferred till after this report had been presented.

It was agreed that action on the amendment should be so postponed.

The Report of the Committee on Nominations was next in order; and Mr. WARE said that he would read the list prepared by the Committee, and if it were allowed to remain he would explain as far as possible the considerations that had actuated the Committee.

The Committee reported the following list of officers:—

*President*, THOMAS U. WALTER, Philadelphia.

*Secretary*, A. J. BLOOR, New York.

*Treasurer*, R. G. HATFIELD, New York.

*Secretary for For. Cor.*, P. B. WIGHT, Chicago.

#### BOARD OF TRUSTEES.

[Exclusive of *ex-officio* members.]

HENRY DUDLEY, New York; CARL PFEIFFER, New York;  
C. C. HAIGHT, New York; R. M. UPJOHN, New York.

## COMMITTEE ON EDUCATION.

W. R. WARE, *Chairman*, Boston; A. C. NASH, Cincinnati;  
E. G. LIND, Baltimore; CARL PFETTER, New York; FRED  
G. THORN, Philadelphia; ALFRED STONE, Providence.

## COMMITTEE ON PUBLICATIONS.

E. T. LITTELL, *Chairman*, New York; A. J. BLOOR, New  
York; W. P. P. LONGFELLOW, Boston; H. W. HARTWELL,  
Boston; GEO. E. HARNEY, New York.

Mr. WARE. — In omitting for the first time the name of Mr. Upjohn as a candidate for President of the Institute of Architects, the Committee allowed themselves to be governed by the following letter which was put in their hands this morning, signed by Mr. Charles Babcock, Mr. Upjohn's son-in-law, who was present at the meeting.

PHILADELPHIA, Oct. 12, 1876.

TO THE COMMITTEE OF THE AMERICAN INSTITUTE OF  
ARCHITECTS ON NOMINATIONS OF OFFICERS FOR 1876-7.

Gentlemen, — The President of the Institute, Richard Upjohn, Esq., desires me to urge upon you the propriety of omitting his name in your Report this year. While profoundly sensible of the honor conferred upon him by successive elections to the office he holds, he feels that it will be best for the Institute to choose as President some one who can fulfil the active duties of the position, and personally look after the interests of the body. After several interviews with him on the subject, I assure you that he is sincerely opposed to any further presentation of his name. If the Institute wish to express their appreciation of him they will, in my judgment, most gratify him by adopting his views as to what is really desirable for the prosperity of the Association.

Very respectfully yours,

CHARLES BABCOCK.

Considering then that Mr. Upjohn's name was out of the question, the Committee naturally looked to the senior Vice-President to fill his place. The only possible question that could arise in their mind was as to any possible inconvenience to which the Institute might be exposed by having the President reside in one city when the major part of the Board of Trustees were residing in another; but inasmuch as communication between New York and Philadelphia has been recently greatly facilitated, they came to the conclusion that no practical inconvenience would result from this. In this they were confirmed by the opinion of such members of the Board of Trustees as they were able to consult. Nevertheless, in order to reduce this inconvenience to a minimum, and at the same time to enable the other members of the Board of Trustees to hold their positions in that Board *ex officio*, — namely, the Secretary of Foreign Correspondence, and the Presidents of the several Chapters, — and to take an active part in the sessions of the Board, and to contribute as they cannot otherwise efficiently do to the service of the Institute, the Committee deemed it best to propose a resolution to be adopted by this Convention, recommending the Board of Trustees to hold their stated meetings quarterly, believing that if the Board of Trustees would hold stated quarterly meetings, those meetings being considerably more important than the monthly meetings which have hitherto been the habit of the Board, their

infrequency, added to their importance, would enable not only the Trustees but some of the Vice-Presidents to give their attendance at the meetings and their service to the Institute.

This resolution would lie on the table for the future action of the Convention.

Another question came up in the same connection, which the Committee desire explicitly to bring before the Convention. This Institute, as is well understood, is an expansion of the original Institute of Architects, which had its seat in New York. It was natural that upon giving the Institute its present expansion, the then present Board of Trustees should be continued in their functions, as Mr. Upjohn was President of the Institute, and it was desirable to have the Board of Trustees within easy reach of the seat of the body. Therefore it was advisable to have as many members of the Board of Trustees as possible residents of New York, and this practice had been continued for a number of years. But it had now become the conviction of certainly a large number of the Institute that at some future day it would be possible to change the seat of the body; and as the Institute had no local belongings except a few books and papers, there can be no practical inconvenience in having a succession of dynasties. It would not be inconvenient to have the dynasty which has so long reigned in New York succeeded by a dynasty which would reign in Philadelphia for a number of years; and to have a Boston or a Cincinnati or a Chicago dynasty succeed that of Philadelphia. The present moment however is not a favorable one for acting on these suggestions. There is considerable business which has been recommended by the Board of Trustees which had better be left in their hands, and the Committee has thrown out these formal suggestions in order that it may be in the hands of the Institute at some future Convention more favorable for action than the present, when the question may be entertained as to whether the Institute as represented by the Board of Trustees would not better serve the interests of the country by becoming a peripatetic body. This same consideration urged the Committee to renominate the present Board of Trustees; and they are continued as at present, with Treasurer and Secretary.

Mr. Van Brunt, as Secretary for Foreign Correspondence, having sent a positive refusal of the use of his name, Mr. Wight's name is presented in his place.

I desire to say to the Convention that I must absolutely decline to remain at the head of the Committee on Education. Several reasons absolutely conclusive to myself, and which, although I do not desire to state them, would be conclusive to the Convention, actuate me in this statement. [No, no, no!] I am afraid that with this expression of dissent, I shall be obliged to go on and explain what they are. In the first place, the Convention has done me the honor for a number of years of continuing my name at the head of the Committee on Professional Practice, which from time to time has done such work as it saw fit and apparently is destined to indefinite prolongation. The labors of the Committee are onerous and important, and it is impossible for the duties of Chairman



of that Committee to be discharged by a person who is the Chairman of another Committee. At the same time the duties of the Committee on Education should be discharged by one who has no other important duty on his hands. And as I must resign the Chairmanship of one or the other of these Committees, I desire to take my choice, and resign the Chairmanship of the Committee on Education [No, no!] rather than resign the Chairmanship of the Committee on Professional Practice.

On the Committee on Publications the Nominating Committee have retained the names of Mr. Littell as Chairman, and Mr. Bloor as Secretary, and in the place of Mr. Pfeiffer have substituted the name of Mr. Harney. And inasmuch as the chief part of the publications of the Institute is likely to be carried on through the columns of the *American Architect and Building News*, the name of Mr. Longfellow has been added.

The PRESIDENT appointed Mr. Frederick to take the place of Mr. Le Brun as teller.

Mr. WIGHT wished to say before the ballots were cast, that though he appreciated very highly his nomination as Secretary of Foreign Correspondence he was compelled to decline that office. He thought that being situated at such a distance from the headquarters of the Institute, he could not be as useful as he ought; and he therefore suggested that the name of Mr. John H. Sturgis of Boston should be substituted in place of his own.

It was voted that the Secretary should cast a representative ballot for the Institute.

The SECRETARY asked whether he should name Mr. Wight or Mr. Sturgis as Secretary for Foreign Correspondence.

Mr. WIGHT said he positively declined election.

Mr. STURGIS then moved that the ballots be taken in the regular way.

On the motion of Mr. HUNT it was voted that a committee should be appointed to express the regrets of the Convention at the resignation offered by the President, Mr. Richard Upjohn. On the motion of the SECRETARY it was voted that this committee should be composed of one member from each Chapter.

Accordingly Messrs. Hunt of New York, Sturgis of Boston, Walter of Philadelphia, Wight of Chicago, Lind of Baltimore, Fuller of Albany, Morse of Providence, and Nash of Cincinnati, were appointed as this committee.

Mr. STURGIS again asked that the ballots might be taken in the regular way.

As the Convention agreed to the request of Mr. Sturgis, the tellers proceeded to take the votes of the members.

Mr. PFEIFFER. — I notice in the reports submitted to us by the Special Committee of Messrs. Longfellow, McArthur, and Stone, that something is mentioned about some drawings that were to be given to the Institute by Mr. Latrobe of Baltimore.

The report says, —

"Not long ago Mr. H. B. Latrobe of Baltimore wrote privately to the Chairman of this Committee, to ask advice concerning certain original drawings by his father, the first architect of the National Capitol, which he and his brother were disposed to present to the

Institute if they would be received with interest, and cared for. The only answer which the Chairman felt justified in making was, that the future action of the Institute was very uncertain, and that possibly it might soon be without any place where it could keep Mr. Latrobe's drawings if they were presented."

For one, I am sorry that such an answer was given. As long as the Institute had a home at the time, and a place where these drawings might have been received, I think that they should have been accepted with the thanks of the Institute, and that we should have tried to care for them. Even now, if it is possible to retrace this step, I think it would be desirable to do it; and I therefore move that the Chairman of this Committee be requested to communicate with Mr. Latrobe, and say that a home for the Institute is secured, and we should be glad to receive from him the present which he had so kindly tendered.

The motion was agreed to. On the motion of Mr. LITTELL the thanks of the Convention were tendered to the Philadelphia Chapter for the hospitality with which it had been entertained.

The PRESIDENT requested Mr. Ware to read the Report of the Committee on Professional Practice while the tellers were preparing their returns.

Mr. WARE said that the report of the Committee on Education was sufficient work for one man, and therefore the Committee on Professional Practice presented only the abstract of a projected Tract on Competition already printed. [See Appendix I.]

Mr. SIMS moved that the amendment suggested by the Chicago Chapter be discussed.

Mr. LONGFELLOW said that as the Report of the Committee on Finance was ready, this had better be received before the amendment proposed by the Chicago Chapter was considered.

The PRESIDENT said that the reading of the Report must precede the consideration of the amendment.

Mr. LONGFELLOW. — The Committee on Finance was appointed in pursuance of a suggestion of the Committee on Inspection and Advice, to the effect that an estimating Committee be appointed at each Convention, to estimate the expenses for the ensuing year. The Committee on Finance have made the best estimate they could upon the short notice they have had; and they must ask the indulgence of the Institute, because of the little time at their command, and the entire novelty of the experiment. It is a question at best, whether such an estimate can be any thing more than an approximate one; but such as it is, they offer it.

#### ESTIMATE OF EXPENSES FOR 1877.

Treasurer's expenses	. . . .	\$200 00
Secretary's expenses	. . . .	500 00

#### PUBLICATION COMMITTEE.

Editing	. . . .	\$50 00
Clerical and printing	. . . .	250 00
		<hr/> 300 00

#### CONVENTION EXPENSES.

Reporting	. . . .	\$50 00
Clerical and printing	. . . .	150 00
		<hr/> 200 00



	ROOM.	
Rent . . . . .	\$350 00	
Care and messenger . . . .	103 72	
		\$453 72
Contingent . . . . .	100 00	
		\$1,753 72

The report was accepted.

Mr. WIGHT.—On what present membership is the estimate of income based?

Mr. LONGFELLOW.—\$2,200 at the present rate of taxation; which is for seventy-one Fellows at twenty dollars, \$1,420, and for eighty Associates at ten dollars, \$800,—making \$2,200. The Committee at first had in mind to suggest for this year a reduction of the assessments to the amount of sixteen dollars for Fellows, and eight dollars for Associates, which would yield the Institute \$1,776 in place of \$2,200; but on further consideration and consultation with the Treasurer, the Committee considered that it was unsafe for them to recommend such an experiment for this year, especially as certain changes in the method of collecting the dues have been already proposed; and they therefore submit the report which I have read.

Mr. WIGHT.—I do not wish to encroach upon the time of the Convention; but the amendment proposed by the Chicago Chapter is important, and my opinion is very decided upon it. The report of the Committee shows that we are barely earning all our expenses, and yet I think that something is due to the public interest and to the public demand, and that our Institute should be so popularized that those who are now kept out by the high dues required of Fellows and Associates should be brought in, and that the Chapters should be so encouraged as to make it an object for architects to join them, and if that be accomplished, the accession to the membership of the Institute would more than compensate for the loss of dues. It is the experience of Chapters located in large cities where there are large numbers of practitioners, that the excessive dues prevent an increase of their membership; and I believe that if we reduce our dues there will not only be an increase of members in the Chapters, but that outside the limits of the Chapters there will be an increase, gradual but steady and continuous. If there is any opposition to this amendment, I should like to hear it, and I may then have something more to say about it. The object of the amendment is to place the dues of members who help to support Chapters at one-half of the present rate of dues, leaving the dues of those who are not members of Chapters as at present; and the real object is that the Chapters shall receive encouragement, and so that if they are run economically, the members will feel that they are not taxed for general purposes which it has been so difficult always to make them understand, but that they are taxed for a direct and tangible purpose easily understood by any one.

Mr. STONE moved that further discussion of this amendment might be postponed till after the delivery of the closing address. He hoped that members would remain after the delivery of the address, for the purpose of discussing this matter which he considered a matter of

vital importance. No one would be more glad to reduce the dues than the Committee on Finances, to whom the only practicable way of so doing was to increase the membership.

Mr. PFEIFFER desired to mention before the delivery of the closing address a matter which press of other business had hitherto prevented his bringing forward as requested to do by a gentleman of New York,—the establishment of courts of arbitration between clients, builders, and architects; as he was himself obliged to leave to fulfil an important engagement, he would leave his papers with the Secretary.

The Rev. E. L. MAGOON, D.D., was then introduced to the Convention by the President, and delivered the closing address.<sup>1</sup>

On motion of the Secretary the thanks of the Convention were voted to Dr. Magoon for his address.

In acknowledging the vote of thanks Dr. Magoon mentioned that his life-long interest in architecture had led him to make in England a collection of more than nine hundred architectural drawings. These he had presented to the library of Vassar College, and he cordially invited any member of the Institute who might visit Poughkeepsie to use his name as an introduction to the librarian. "I brought home hosts of architectural drawings, and if any of you have occasion to go to Poughkeepsie, go to the librarian, and say that E. L. Magoon asked you to go and see those treasures of art: you will be cordially received. I have been vastly indebted to architecture. I have studied architecture as a means of grace, and I want you all to profit by me."

The SECRETARY said that the tellers were ready to report.

The report of the tellers was read by the Secretary, announcing the following elections:—

*President*, Mr. Thomas U. Walter; *Trustees*, Messrs. Dudley, Pfeiffer, Haight, and R. M. Upjohn; *Treasurer*, Mr. R. G. Hatfield; *Secretary*, Mr. A. J. Bloor; *Foreign Secretary*, Mr. P. B. Wight; *Committee on Education*, Messrs. Pfeiffer, Nash, Lind, Thorn, and Stone; *Committee on Publications*, Messrs. Littell, Bloor, Harney, Longfellow, and Hartwell.

Mr. WALTER.—Gentlemen of the Institute, it is perhaps proper for me to express to you here thanks for the honor you have just conferred upon me. I did not desire it, because I thought that the office could be better filled by some one else, but you have honored me with your choice; and as we all like distinction, I confess to you that I am grateful for the honor, and shall take great pleasure in co-operating with you at all times in promoting the interests of our association, the dignity of our profession, and the advancement of our art. We are living in times different from any other period of the world as regards architecture. Hence our Institute occupies a very interesting position. The President of the Architectural Association of Liverpool in a recent address said that the present age was a battle of the styles. That is true in America as it is in England. We do not live now as we lived fifty years ago. We have been aroused from our slumbers over the work of Palladio, of Scamozzi, and Inigo Jones, and a thousand

<sup>1</sup> See page 45.

others who never expressed one-half of the spirit of the art they affected to teach. We now have by photographs the most beautifully life-like representations of the works of the civilized nations in the world brought right to our doors, in our studies, and there we may revel with all art. Then, again, there is steam. What has not steam done for architecture, to say nothing of its power in enabling us to manipulate, to build, to pile up, to dress stone, to do every thing, even to hammer out iron? Then look at its lightning trains, look at its floating palaces, by which a student may be conveyed around the world in the shortest imaginable time. He can go everywhere and see every thing for himself, and he can do it at just about the cost of staying at home. Then, again, there is telegraphy. How that carries thoughts the world around! And if it does not act directly upon architecture, it acts indirectly, because it makes us feverish and wild and energetic. We want to know now, at this minute, every thing that is going on everywhere in the world. These are times to stir men's souls. These are times to awaken operations, to start elements of taste within us that have been dormant. We live fast, and we live to some purpose, and let us live well. Let us live for the promotion of our art. Let us leave no stone unturned to devise throughout the world the element of a pure and a correct taste.

The SECRETARY. — I was requested by Mr. Pfeiffer to bring before the Institute, in order to get an expression of its opinion upon the subject, a plan for the organization of a system of conciliation and arbitration in disputes arising from building-operations which have been brought before the New York Chapter as a local matter. What I now read has been signed by fifty-four of the architects of New York, including most of the New York gentlemen who are in this room.

"The undersigned, having duly considered the fact that, owing to the delays of courts in matters of dispute arising from and connected with building-operations, great inconvenience, pecuniary and otherwise, is experienced by the community, and believing that in the majority of cases such disputes might be amicably and promptly adjusted by a Board of Conciliation or Arbitration composed of disinterested building-experts, hereby express their desire to see such a Board properly organized."

Mr. McARTHUR thought that so far as Philadelphia was concerned, the method set forth in the paper would not differ from an action at law; and he was in favor of leaving people to choose their own architects in each case.

It was voted that the papers should be laid upon the table.

The amendment suggested by the executive committee of the Chicago Chapter was then taken up. It read as follows: "Article II., Section 2; the third sentence to be struck out, and replaced by the following sentences: —

"The annual dues of Fellows and Associates who are not members of Chapters shall be for Fellows twenty dollars, and for Associates ten dollars.

"The annual dues of Fellows and Associates who are members of Chapters in good standing shall be for Fellows ten dollars, and for Associates five dollars."

Mr. LONGFELLOW hoped that no vote would be taken

until the Finance Committee had determined what would be its effect on the finances of the Institute.

The SECRETARY moved that the amendment be referred to the Committee on Finance.

Mr. LONGFELLOW said that at the lowest calculation the adoption of this amendment would reduce the income of the Institute by at least \$750. The income of the Institute had averaged \$2,200, and the lowest estimate that the Committee on Finances had been able to make for the following year was \$1,750, while by adopting the amendment the income would fall \$250 below even this estimate.

Mr. STONE said that there were about 130 members, Fellows and Associates. He saw no remedy for the financial condition of the Institute but an increase of membership. The committee had cut down the expenses as closely as possible. He thought that all members wished to receive printed circulars in regard to the Conventions, as well as to have a Secretary and a Treasurer. If the membership did not diminish, the dues might be reduced to eight dollars for Associates and sixteen dollars for Fellows, provided every member paid his dues. But he thought that this would be steering too close to the estimate. It would be better to continue the present rates during the coming year, and reduce the rates for the next year provided the close of the year left a surplus in the treasury. He moved that the amendment proposed by the Chicago Chapter should be postponed for one year.

Mr. FREDERICK believed the membership was underestimated, and did not see why the amendment should not be adopted. He thought that if the proceedings of the Institute were published in the *American Architect and Building News*, the receipts of the Institute would be sufficient for its expenses; but he preferred that the Institute should publish its own proceedings, and thought that if members were to continue to pay the present dues, it was their right to have a separate publication of their proceedings. But if nothing was to be published directly by the Institute, the membership dues ought to be reduced, and therefore he was opposed to having the amendment laid over.

A motion that the question be put without further discussion was lost.

Mr. WIGHT thought that Mr. Longfellow's calculation which showed that if the amendment were adopted there would be a deficit of \$250, was not a fair calculation, inasmuch as the probable increase of members was not taken into consideration. To make good this deficit, it would only be necessary to acquire five new Fellows and fifteen new Associates; and he looked to this reduction to enable a much larger number to join the Institute who were now prevented from so doing by the high dues demanded, so that within a year, so far from having reduced the income, the amendment would have increased it. Formerly he had been an advocate of high dues, but now that he had seen how the hard times bore on members of the Institute he was no longer in favor of them. The membership of the Chicago Chapter had been reduced from twenty-two to thirteen, although dues had been remitted where they had been most oppressive. If the amendment should be adopted



he would guarantee that the membership of the Chicago Chapter would be doubled within the year. Experience had shown him that members usually regarded the Chapter as the only tangible thing in the Institute; and reducing the fees would increase the membership of the Chapters, and thus secure good men who ought to be members of the Institute. If members would only look at the matter squarely, they would see that now was the proper time to make a reduction, and so enable young men, who were eventually to become its best members, to join the Institute.

Mr. WARE said he had opposed the discussion of the amendment because he did not think that in private or public life financial experiments should be made when there was not a surplus in the treasury. What Mr. Wight had said recalled what had often been said in the Boston Chapter, that what was due to the Institute was an almost intolerable burden. He desired that the expenses of the Institute should be reduced at the earliest practicable moment; but he did not believe that moment had arrived. He said, "It seems to me the only thing to do in this case, if the experiment which Mr. Wight urges so enthusiastically is to be tried, is to lay an anchor to windward, and have a guaranty which will protect the Institute against loss at the end of the year if there is a deficiency in our receipts. I for one will be willing to contribute what I can to provide a guaranty of five hundred dollars; and I think in the course of a few moments we could raise a fund to that extent to be drawn upon *pro rata* from those who subscribe to it, if at the end of the year it may be found necessary to do so. If that is done, then the experiment which some of us are so anxious to try could be tried without the slightest risk to any one; and if our receipts fall below our expenses, we shall be in a condition to receive no injury from the fact."

Mr. HATFIELD thought there would be no impropriety in distinguishing in the payment of dues between those who were members of Chapters and those who were not, by adopting a rule that would oblige the latter to pay the largest dues. The Institute was now receiving about two thousand dollars; but if seven hundred and fifty dollars were deducted, it would be necessary to devise some ingenious method by which fourteen hundred dollars could be made to pay expenses amounting to at least seventeen hundred dollars. The only method by which it could be relieved was that suggested by Mr. Stone, — an increase of membership. He thought it the true policy of the Institute to make the entrance into the Institute as easy as possible. He was in favor of any reform or any reduction of fees that could be proposed, that was practicable, but did not see that the proposition before them was practicable at present.

Mr. McARTHUR said that he was one of a committee appointed at the last Convention to look into the financial matters of the Institute, which after a thorough investigation was much surprised that the Secretary and Treasurer could accomplish so much for so little money. He thought he expressed the sentiments of his colleagues when he said that they were favorable to reducing the expenses of the Institute, but how it was to be done they were unable to determine. He said, —

"Mr. Hatfield, I think, strikes the key-note in his suggestion of an increase of membership; but you may rely upon it that as long as the dues are kept at their present high figure you will not get an increase of membership. Our high dues stand in our way in the city of Philadelphia, and I presume they stand in the way of all other Chapters. Our dues are a grievous burden, and for myself individually I am fully convinced that the experiment is worthy a trial, and that with a reduction of the fees a larger membership could reasonably be expected. I have myself before that Committee advocated most strenuously instead of a reduction of expenditure, a greater expenditure. I have recommended the making of more investments in the hope of a large return; and I think that so long as this voluntary system of service is continued, where the Secretary and Treasurer remain in office without any direct and specific remuneration, the Institute cannot expect that return which it would if it gave such a man as the Secretary of this American Institute ought to be, a proper salary, and sent him out on missionary work. The Secretary should be allowed to go forward with the instructions of this Institute to organize Chapters throughout the entire length and breadth of the land; for unless some personal interest is brought to bear upon the individual architects throughout the country, all the papers that are put in circulation amount to just about so much waste paper."

Mr. LONGFELLOW said that all were bent upon the same end, but it rested with those who proposed the reduction to show how the expenses of the Institute could be cut down. If it was voted to reduce the dues, it ought also to be decided what of the expenses should be given up. But the Convention had already taken the other tack: it had recommended that an estimate of each year's expenses should be prepared, and that the annual assessments should be graduated in accordance with this estimate. Such an estimate had been prepared and accepted, and to pass the amendment without undoing what had been done would be to nullify the action of the Convention.

Moreover, if this amendment were passed it could not be undone except by another amendment proposed in due form, and acted on a year in advance. If therefore it were necessary to try such an experiment as the brethren in Chicago wish tried, it should be an experiment and nothing else, and should be done this year by a simple resolution remitting a certain portion of the dues, and not committing the Institute for a period indefinite in the future. He desired that the experiment should be tried, but it seemed to him undesirable to take a step so permanent as altering the By-Laws before the experiment had been tried; therefore he moved that the Chicago amendment should be laid on the table with the hope that some temporary motion might take its place so that the experiment might be made for one year before taking a step which, should it prove disastrous, would be difficult to retrace.

The motion was lost.

Mr. FREDERICK moved that the proposed amendment be so amended as to make the annual dues seven and a half dollars for all Associates, and ten dollars for all Fel-



lows. Mr. Frederick's amendment was adopted, and the amendment to the By-Laws was then passed as follows:—

"Article II., Section 1; the third sentence to be struck out, and replaced by the following sentence:—

"The annual dues of Fellows and Associates shall be for Fellows fifteen dollars, and for Associates seven and a half dollars."

Mr. WARE called attention to a recommendation which had been made, that the Trustees should transact as much of their business as possible at quarterly meetings, so as to suit the attendance of the President and those members of the Board who did not reside in New York. The recommendation was agreed to.

The Auditing Committee then reported that they had audited the Treasurer's accounts and found them correct, but that the discrepancy between the Convention year and the fiscal year made it desirable to continue their examination further than could be done at that time. They requested leave to report to the Trustees after the adjournment of the Convention. The report was accepted, and the permission accorded.

The Committee appointed to prepare resolutions concerning the Washington Monument reported the following:—

"Inasmuch as the original design of the Washington Monument is unworthy of the spirit of the architecture of an enlightened and civilized people, it is

"Resolved by the American Institute of Architects, assembled in Convention in Philadelphia:—

"1st, That the completion of the said Monument on the original plan, or upon the plan now proposed for the same, is to be deprecated.

"2d, That there be a Committee of the American Institute of Architects to confer with the Commission which has been charged with the completion of the Monument, and that the Committee be instructed to recommend that if it be completed the Commission shall, so far as in their power, further the selection of some different and suitable design to which it may be made to conform."

The resolutions were adopted, and the President appointed as the committee Messrs. McArthur, Longfellow, and Potter.

On motion of Mr. Hartwell it was recommended to the Board of Trustees that the Convention of 1877 should be held in Boston.

The PRESIDENT. — Nothing more being before the Convention, you will allow me to congratulate you, gentlemen of the American Institute of Architects, upon the harmony and good-feeling which has characterized this Convention, and for the interest in the proceedings of this body which you have manifested. I hope we will all carry with us to our various Chapters the same spirit of good-will and the same interest in our future prosperity. And as we are now ready to adjourn *sine die*, in the name of the Philadelphia Chapter I bid you good-by.

The Convention then adjourned *sine die*.

## ADDRESSES AND PAPERS READ TO THE CONVENTION.

ANNUAL ADDRESS BY A. J. BLOOR, FELLOW.

*Mr. Chairman, and Gentlemen of the Institute.*

OWING to continued indisposition, our honored President, Mr. Upjohn, has again deputed to an alternate the Annual Address which is due at each regular Convention of our body.

In this Centennial year it seems almost incumbent on us to cast a retrospective glance over the field of architecture in our country during the last century. But as might be expected in a new community which has had, amidst the war-whoops of savages and the incessant influx of crude material from the overstocked populations of the Old World, to hew its way to comfort out of the primeval forest, the record of its achievements in that one of the fine arts which is most costly of execution is as meagre as it is recent. Moreover, so far as concerns Government buildings, which have included the most important secular structures of the country, the subject was reviewed by Mr. P. B. Wight at our last Convention, and his paper has since been published in the *American Architect and Building News*.<sup>1</sup> Still more recently, and with more general scope, it has been brought to your attention in the pages of the same periodical, in conjunction with a review of the present condition of the building art among us, and some speculations as to its future. I am therefore largely relieved in the performance of the duty with the execution of which I have been honored.

Going back beyond the century, our President, Mr. Upjohn senior, has in a paper read by him before the Third Annual Convention of the Institute given us some account of the colonial architecture of one section of the country, viz., of New York and the New England States. Mr. Upjohn and the author of the articles in the *American Architect* concur in assigning a measurable degree of refinement to such of the colonial work as remains to us, though the latter is careful to confine his commendations more specifically to its detail. But while we grant this, we must at the same time bear in mind, that for obvious reasons it is the best examples of man's handiwork that, as a rule, remain to posterity.

Judging from the scant records of existing structures contained in the literature and graphic art of the British colonial period of this country, — then comprised in the seaboard strip lying between the St. Lawrence and the Altamaha, — it seems clear that Thomas Jefferson's remarks on the subject with reference to Virginia may be applied to the buildings of all the provinces, with exceptions in the largest towns, which may be counted on the fingers of one hand. The best of the colonial

churches, government buildings, and places of assembly, were but meagre copies, in whole or in part, of some of Wren's designs. Still existing examples may be found in Christ Church and Independence Hall in Philadelphia; King's Chapel, the Old South Church, and Faneuil Hall, in Boston; and the body of St. Paul's Church (the spire is post-colonial) in New York. The body of the two-hundred-year-old church in New York, lately used as the post-office, and which now awaits demolition for commercial purposes, is simply an amplification of a barn. The upper story of the low square tower which alone raised it beyond that rank, and from which Franklin made his first experiments on lightning in reference to electricity, was removed a year or two ago.

Writing toward the end of the Revolutionary war, Jefferson says,<sup>1</sup> "The private buildings are very rarely constructed of stone or brick; much the greatest proportion being of scantling and boards, plastered with lime. It is impossible to devise things more ugly, uncomfortable, and happily more perishable. There are two or three plans, on one of which, according to its size, most of the houses in the State are built." He then goes on to observe that in the whole State of Virginia "the only public buildings worthy of mention are four, all of them in Williamsburg," which had been the seat of the State Government; and in detail he shows that the principal of these, the Capitol, is full of faults, that the second, styled "the Palace," is not handsome without, but spacious and commodious within, and that the remaining two, a college and a hospital, "are rude misshapen piles, which but that they have roofs would be taken for brick-kilns." He adds, "There are no other public buildings but churches and court-houses, in which no attempts are made at elegance. Indeed, it would not be easy to execute such an attempt, as a workman could scarcely be found here capable of drawing an order. The genius of architecture," Jefferson proceeds, in an oft-quoted sentence, "seems to have shed its maledictions over this land. To give them symmetry and taste would not increase their cost. It would only change the arrangement of the materials, the form and combinations of the members. This would often cost less than the burden of barbarous ornaments with which their buildings are sometimes charged." From which last remark it appears evident that the father of American Democracy by no means shared the exaggerated notions of Prof. Huxley on the expensiveness of fagades.<sup>2</sup>

<sup>1</sup> Notes on Virginia.

<sup>2</sup> Address of Prof. Huxley to the Trustees of Johns Hopkins University at Baltimore.

<sup>1</sup> Nos. 10, 11, and 12.



"But the first principles of the art," Jefferson goes on to say, "are unknown, and there exists scarcely a model among us sufficiently chaste to give an idea of them. Architecture being one of the fine arts, and, as such, within the department of a professor of the college, according to the new arrangements, perhaps a spark may fall on some young subjects of natural taste, kindle up their genius, and produce a reformation in this elegant and useful art,"—from which you perceive that the question of professorships of architecture in American colleges is not a new one, and indeed Jefferson, who greatly affected the fine arts, and particularly architecture, to which he had paid attention while abroad, had mainly brought about these new arrangements of which he speaks. "But all we shall do in this way," he continues, "will produce no permanent improvement to our country, while the unhappy prejudice prevails that houses of brick or stone are less wholesome than those of wood." Then follow two or three pages of argument to prove this notion fallacious, and he winds up the subject thus: "A country whose buildings are of wood can never increase its improvements to any considerable degree. Their duration is highly estimated at fifty years. Every half-century, then, our country becomes a *tabula rasa* whereon we have to set out anew, as in the first moment of seating it; whereas, when buildings are of durable materials, every new edifice is an actual and permanent acquisition to the State, adding to its value as well as its ornament."

Jefferson's naïve observation as to the difficulty of finding a workman capable of drawing an order at once shows how completely our infant country was then dependent on the manual artisan for such trivial attempts at design in architectural form as its highest classes, familiar with the models of Europe, desired to produce; and suggests his own share, notwithstanding his great and highly cultured intelligence, in the narrow delusion, not yet quite extinct among old-fashioned amateurs, that all of architecture worthy of classification is comprised in three specific forms of columns with their appendages, used in one of the many epochs of the art, and of the variations of these employed in a succeeding epoch.

This combination of ignorance, alike in patron and workman, with the non-intervention of a trained specialist in architectural design, forms the groundwork for an amusing sketch by J. Fenimore Cooper in one of his novels;<sup>1</sup> the time a little later,—1793,—and the scene farther to the north, one of the new counties just reclaimed from the wilderness near the centre of the State of New York. Speaking of the great house of the newly laid out village, he says,—

"Richard had completed his design. He had availed himself, in this heavy undertaking, of the experience of a certain wandering Eastern mechanic who, by exhibiting a few solid plates of English architecture, and talking learnedly of friezes, entablatures, and particularly of the composite order, had a very undue influence over Richard's taste in every thing that pertained to that branch of the fine arts. Not but that Mr. Jones affected to consider Mr. Hiram Doolittle a perfect empiric in his profession, being in the constant habit of listening to his treatises on architecture with a kind of indulgent smile; yet, either from an inability to oppose them by any

thing plausible from his own stores of learning, or from a secret admiration of their truth, Richard generally submitted to the arguments of his coadjutor. Together they had not only erected a dwelling for Marmaduke, but had given a fashion to the architecture of the county. The composite order, Mr. Doolittle would contend, was an order composed of many others, and was intended to be the most useful, for it admitted into its construction such alterations as convenience or circumstance might require. To this proposition Richard very gravely assented; and it was by this union in sentiment that the composite order, or a style of architecture that emanated from the carpenter's own genius, with a few suggestions from the other, became the fashion of the new county."

Some of us perhaps have discovered how easy it is, in our own time, after enduring a little preliminary abuse, to set the fashion—sometimes followed by the local mechanics and their patrons with the most ludicrous shortcomings or still more ludicrous "improvements"—for country houses in very rural districts erewhile not given to art. This particular forerunner of "cottages ornées" and "magnificent villas, replete," etc., is further described as of "stone, large, square, formal;" having a diminutive porch duly styled a "pórtico," and described by the author as being "of four little columns of wood" supporting a shingle roof; the whole, being firmly fastened to the side of the house, had become divorced from its sinking platform, so that a "second edition of the base was given, with additions and improvements." It also had—to condense the author's circumlocution into technical terms—a four-hipped shingle roof, with a deck, the platform thus formed, as well as the main cornice, being balustraded and ornamented with "divers urns and mouldings." Our professional grandsire and his patron had not only essayed to keep down and hide the chimneys, by assimilating them to the ornaments of the main balustrade, above which—the primeval log needing outlet for its smoke as much as the cannel coal of our own days—they had subsequently been lengthened in naked deformity; but they had endeavored to hide the roof in advance of modern polychromy, and not having the fear of Owen Jones before their eyes had painted the shingles successively a sky-blue, a "cloud-color," and an "invisible green," in the at first sanguine but gradually decaying hope that the eye would lose the vast expanses of shingle against the heavens, the clouds, and the pine trees, supposed, one after the other, to constitute the most prominent background; and ending with a last resort to "sunshiny yellow, so called both from its resemblance to, and its power to resist, the rays of the great luminary." The attempt to hide the roof is evidently considered a praiseworthy one by our author, who informs us that it is "a part of the building that all writers agreed was an object that ought to be concealed;" and it is therefore perhaps fortunate for his peace of mind that he was removed from this stage before the days of the "French roof," and the still later stretches of Japanese-like covering surmounting Queen Anne elevations and gables. But his sketch of the art doings of the firm of Jones and Doolittle, the latter of whom, by the way, always worked by "square rule," is lifelike. We have all met their successors.

The colonial architecture, so far as the term is applicable to so jejune a phase of the building art, continued in vogue with but slight modifications, and it is safe to

<sup>1</sup> The Pioneers, chap. iii. and v.



say, no improvement, all over the country, till at least the first decade of this century had elapsed; that is to say, so far as the general developments of the country in the building art were concerned, churches, town halls, and other places of assembly — where they were not mere boxes or barns — were still minimized copies of Wren's designs, or of Gibbs and Hawksmoor's *quasi* designs.

But the examples left of the best class of private dwellings are, on the whole, more satisfactory, because less pretentious, than the public buildings. The city houses of the wealthy, when not of wood, seem to have been invariably of brick, two and sometimes three stories high, with stone dressings to the openings, which dressings — as may still be seen in the old Walton House on Pearl Street, New York — were occasionally carved with a good deal of spirit. The country houses of the wealthy, and many of the town houses even, were still, in most instances, virtually the farmhouse framed in wood, frequently of oak, and clapboarded or shingled. One or two additional stories were added, and the width increased so as to enclose two rooms deep, instead of one. When desired, an æsthetical expression was gained exteriorly by the addition of modillioned cornices, moulded generally from correct models, and of porches moduled and columned and entablatured in strict conformity with the rules inherited from Palladio, Scamozzi, Vignola, and other leaders of the *cinq-<sup>cento</sup>*. But any attempt at unity of design was almost wholly wanting. Country houses of the first class were however not always of wood; brick or stone, as we have just seen, being occasionally employed. The constructive features of the examples that remain of these buildings are all perfectly simple, but, such as they are, are carried out, as a rule, with the best materials and the most substantial and faithful workmanship.

The modillioned cornices of the exterior were repeated in the same material — wood — inside the house, in the best rooms, with the addition of mantel-pieces, often carved — more or less in the styles of Louis XIV. or Louis XV. — with considerable skill, and a delicacy, whether from motives of taste or of economy, going to the opposite extreme of the ordinary meretricious expression of those types, and approaching to tenuity. Wainscoting was frequently added, sometimes treated as a dado, and sometimes carried up from floor to ceiling, but almost always proportioned, moulded and panelled, and sometimes carved, with satisfactory effect. The ceilings of the best class of mansions were occasionally treated with plaster decorations in very low relief, their lines sometimes a little stiff and meagre, but almost always greatly superior to the meretricious and tumid plaster ornaments — so called — used in our time, till very lately, in the most costly buildings of all kinds. Such delicately lined ceilings are to be seen at Mount Vernon; and indeed that whole structure (unless altered since the late war) is a good example of the highest style of the private residence of the latter part of the eighteenth century and the beginning of this, and is interesting moreover as affording indications of the æsthetical development of the Father of his Country, the circular colonnades leading sideways from the main central

building having been designed, it is said, by Washington himself. Another good example of the first-class dwelling-house that linked the colonial period to that of independence, and which has a round-headed entrance doorway that ought to please our young Queen Anne students, may be found in a veritable "Washington's headquarters" just outside the village of Morristown in New Jersey. The Hancock House overlooking Boston Common was unhappily demolished some thirteen years ago, but its prim elegance and satisfactory effect must be within the recollection of most of you. The houses mentioned are or were all built of wood above the basement story.

As regards public buildings, the beginning of the century introduced a change. The thirteen provinces that had thrown off the yoke of the mother country were now a confederation, with a clear outlook toward a front rank in the family of nations; and the arena requisite for the administration of the Federal Government called for statelier treatment than that which had sufficed in each of the separate colonies for the simple governmental needs of a sparse population of pioneers. The Capitol of the United States began to show the germ of the magnificent appearance it now presents. Successive architects, imported at first from Europe, and of whom Latrobe should be specially mentioned, carried it on through various stages and under many tribulations, till Thomas U. Walter, the Chairman of this Convention, and the architect of others of the national buildings and of Girard College, added the north and south wings, and crowned the centre with the majestic dome which now, visible at every point for so many miles around Washington, rises as a landmark for the nation.

The progress of the Federal Capitol seems to have fired the ambition of Philadelphia and New York, for during its early stages the Pennsylvania Bank was built from designs of the elder Latrobe; and Mangin, a French architect, was called on between the years 1803 and 1812 to plan and supervise the City Hall of New York, an exceedingly meritorious example of French Renaissance; and applied to its south front his skilful and elegant adaptation of the lake façade of the palace of Fontainebleau. In the latter city also an equally good translation of one of Wren's best spires was placed on St. Paul's Church, the upward lines being carefully battered and thus preserving the elegant outlines of the original. We all owe a good deal to Fergusson; but considering that the original Washington Capitol, the New York City Hall, and other buildings I have mentioned, were in existence before the completion of the first decade of this century, it must be confessed that he is a little out in his chronology when he says, "From the time of the earliest colonization of this country till after the termination of the war of 1812-14, there was not one single building erected in Northern America which is worthy of being mentioned as an example of architectural art."

Simultaneously with the "local habitation" for the Legislature and Judiciary of the Union, a residence was projected for its chief magistrate. Some of us at our last Convention in Baltimore had an opportunity of



inspecting in their original depravity the extraordinary crudities in the guise of plans and geometrical elevations (none of them that I remember flowered into perspective) furnished by the patriotic zeal of the country for the Federal Residence, as most of the drawings style it. Not one of them showed the slightest training either in design or rendering, or would be tolerated in a modern architect's office as the handiwork of a boy pupil during the first month of his novitiate. It is perhaps not surprising, therefore, that the Executive Mansion, or White House as it is generally called, is little else than a duplicate of the country-seat of a nobleman in Ireland. In its interior arrangements it is not particularly well adapted to domestic uses, though in its earliest days Mrs. Adams, as she informs us, found the great east room handy as a drying-room for the family wash. It is still less suitable for public receptions. Outside, the effects of its various façades and of the colonnade portico in front are not undignified; and it is not unlikely that this colonnade, together with the importation from Europe shortly afterwards of the classic revival, may have sown the seeds for that wonderful crop of Greek temples — the great majority of them in wood — which in the second decade of this century began to burden the land, and which did not yield to another fashion till it included every thing in its embrace from capitol, church, and college, to cottage and out-house. Some of the more important of these buildings — as for instance the Sub-Treasury, formerly the Custom House, in New York — are in marble like their immortal prototypes, and are not unworthy renderings of them, so far as façade is concerned, though as regards interior, the incongruity of the type for the usages of modern civilization is, I believe, generally conceded. Many of us have saddening recollections, — indeed, we know them to this day, for Hawthorne's advice that every generation of Americans should destroy its predecessors' habitations has not touched the financial instincts of the multitude with that sense of fitness with which the suggestion was hailed by the æsthetical few, — many of us know the little ambitious country dwelling inspired by the classic temple; the cella being simply an unmitigated frame house, while the front aspires to the dignity of a *distyle in antis*, or still more frequently of a *tetrastyle*; the hollow wooden columns of enormous relative diameter running up to the full height of the two stories of the building, completely blocking up the windows at their back, and filling up the *quasi piazza* so that a chair can scarcely be placed between or behind them.

The Greek temple furor raged with much virulence for apparently a full generation, varied occasionally, it is true, by a resort to the Roman types. And during its latter days its honors began to be divided with the products of Batty Langleyism or carpenter's Gothic imported, as usual, from England. The early examples of this popular experiment in pointed architecture, as still existing throughout this country, are among the worst products of its building art; and the fashion, like subsequent ones, long afforded a teeming field for the aspirations of *soi-disant* architects, both of the amateur and so-called "practical" types, as well as a lucrative one for the enterprise and capital of certain publishers.

But it is to be said in favor of Batty Langleyism, that it familiarized the cultivated public with the term "Gothic," and thus opened the door of opportunity for the production of such ecclesiastical work as Trinity Church by the elder Upjohn, and still later the Roman Catholic Cathedral (not yet finished) by Renwick, in New York.

By this time indeed — that is, during the fourth decade of the century — the country had reached such a point in wealth and refinement that along with the demand, hitherto a very confined one, but now general among the more cultivated classes, for opera, painting, and sculpture, had arisen one, however crude and undisciplined, for the expression of fine art not only in their public buildings, but in their private ones. Up to this period most of the wholesale reproductions of European models, or adaptations of their details, for there had been almost no original composition of masses, had virtually been in the hands of self-taught draughtsmen recruited from the ranks of journeymen carpenters and masons, and employed by the master-mechanics. Regularly trained architects had appeared on the scene only when a public building was of such importance that even the most economical and self-complacent of building-committees and the most ambitious and self-seeking of contractors felt the æsthetical element involved in its treatment was too much for their handling, though reduced ever so closely to its minimum as a working factor. Now, however, they were largely employed in designing and supervising the execution of commercial and domestic structures, as well as those for public uses. The change commenced as usual with the more northerly of the cities on the Atlantic seaboard, but quickly spread southward and westward.

It was my first intention to draw on the whole country for architectural examples of commercial and domestic as well as of public work, if my treatment of the subject should demand a resort to specific cases. But it was almost at once apparent that the field is too large to be covered in a single paper otherwise than in a very cursory way, which is the less to be regretted, inasmuch as abler essayists will doubtless illustrate their own sections in detail as opportunity offers. Indeed, before this Convention closes we shall have the pleasure of hearing Mr. Cluss of Washington open the lists for the local treatment of this subject with a paper on the architecture and architects of the national capital.

My references therefore will be not exclusively, but more particularly, directed to New York; not only because I am more familiar with that centre than with others, but because though each of our great cities is more and more developing a distinctive type of mercantile and domestic buildings, New York may perhaps better than any of the others be accepted for general reference. Where the largest financial interests centre, eclecticism in art is most likely to prevail.

I recall then that it was in the fifth decade of the century that that fine rendering of mediæval sentiment, Trinity Church, was erected by our president; and that from designs furnished and claimed as his own by Ottoviano Gori, a marble-cutter, A. T. Stewart erected his best architectural work, the lower store, a quiet and

respectable example of Italian Renaissance, but chiefly remarkable among the laity, when built, for being the largest structure on the continent devoted to shopkeeping, though it was afterwards much enlarged, and as it stands now does not include a third of the area of Stewart's up-town store built subsequently. At the end of this fifth decade too, or at the beginning of the next, Bowen and McNamee built a store on Broadway, between Pine and Cedar Streets, which was designed by one of the founders of this Institute, J. C. Wells. A roof was added subsequently, but the original façade below the cornice-line remains, though lower New York and Broadway up to the Central Park have since, simply through the growth and changes of commercial interests, been almost as thoroughly rebuilt as Chicago and Boston have been in their burnt districts. Being a clever adaptation of Elizabethan forms and built in white marble, its façade presented a sufficiently striking contrast to the preceding type of commercial building, a few examples of which still remain in down-town streets. These were almost invariably in three stories of brick, resting on granite posts and girder (first introduced by A. J. Davis, for Arthur Tappan, the anti-slavery merchant, in his store on Pearl Street), and pierced with square windows, the lintels of which were perfectly plain or moulded with a single ovolo or ogee, and the whole façade topped out with a wooden or metal cornice.

Each of the structures just mentioned — Trinity Church, Stewart's down-town store, and Bowen and McNamee's store — marks, in its kind, an epoch in the history of the building art in this community. In all directions churches sprang up embracing more or less skilful adaptations of the successive mediæval types found in Europe, still somewhat starveling and timid in design and thin in execution, but far in advance of those in the Batty Langley mode. The study of Alberti's and Palladio's rules for working out entasis and volute was fairly matched, among American and English students, by much poring over the elder Pugin's dicta for finding the mouldings appropriate to Early English, Decorated, or Perpendicular Gothic. Meantime the architects among us under French influence swore by Notre Dame and Amiens, and the later spire of Chartres, and Rouen, and the flamboyant generally; while the Germanized students resorted for grandeur to Cologne and to Strasbourg to prove the superiority of geometrical motives. But probably none of them all rode so high a horse, or was so happy in the saddle, as the exclusive student of the earlier Ruskin, that great inspirer of both layman and specialist, but blind guide for the technical artist. Our Ruskinite generally turned his back on all of these, and luxuriated in serene retirement on numerous elegant and statuesque but top-heavy "bits" from Northern Italy.

The two stores mentioned, Stewart's and Bowen's, apparently gave the impetus, the first to the quieter, and the latter to the freer examples of the new and in many cases overmuch decorated mercantile façades of New York; but so far as artistic merit is concerned, both of them still hold their own against the majority of their successors.

About the same time, All Souls' Church was built

under J. Wrey Mould. The most striking part of the design, an immense campanile, has never been executed. The portion built, evidently inspired by San Zenone and other churches of Verona, both as regards forms and party-colored surface, attracted much attention by its novelties to American eyes, especially among amateur critics, and is generally admired by qualified critics as well. Its most apparent influence on the prominent buildings succeeding it, however, appears to have been chiefly confined to strong contrasts of surface tints, not always successfully carried out, and marring by their exaggerated use the legitimate effects of both the solids and the openings accompanying them.

In regard to dwelling-houses, the description already given of the old-fashioned store applies also to the average first-class residence in New York of the same period, from the second story up, except that the brick used was of finer quality and mould, and that marble occasionally took the place of stone. The window-lintels too were enriched with an additional moulding or two, and to the main cornice was added a frieze and architrave, and sometimes modillions or dentils. The girder and posts below the second story were replaced by a sunken basement, generally of brown freestone; and a high "stoop" led to the entrance door on the first story, the door being frequently finished with a frontispiece consisting of a couple of stone pilasters or columns of one of the Grecian or Roman forms, generally Greek Doric, surmounted by its regulation entablature.

But from the middle of the fifth decade most of the dwellings on the Fifth Avenue and adjoining streets were built in a much more pretentious way. As a rule their façades are not calculated to find much favor with a student who is passing under the dominion of the master who in the Fors Clavigera stage of his latter days, is at once so unlike and so like the Oxford graduate of a generation ago. Some of them have no merit except the negative one of unpretentiousness. More of them are obtrusive and meretricious. But not a few of them are by no means bad specimens of one form or another of Italian or French Renaissance. Among the best and quieter examples are a goodly number erected from the designs and under the supervision of Frederick Diaper. Not only do their façades show excellent adaptations of the plainer forms of the Italian Renaissance, but their interiors are planned with unusual care and judgment. Specimens may be seen on the north-east corner of University Place and Tenth Street, north-west corner of Fifth Avenue and Twelfth Street, south-east corner of Fifth Avenue and Sixteenth Street, north-east corner of Fifth Avenue and Eighteenth Street, north-west and south-west corner of Fifth Avenue and Nineteenth Street, and north-east corners of Fifth Avenue and Thirty-seventh Street.

The fifth decade of the century also saw A. J. Downing's contributions to the building art, and to its adjunct and sister art of landscape-gardening, or the art of creating landscape, as Horace Walpole called it. His efforts partook more largely perhaps of a literary than of an executive form, and in the direction of architecture no doubt helped very much to educate the masses



toward a higher plane; but we are more apt nowadays to look for his major successes in the field of Le Nôtre, Capability Brown, and Repton. In addition to his publications on the treatment, both artistic and utilitarian, of the soil, many private grounds throughout the country, and Lafayette Square in Washington, still attest his skill in this direction.

Early in the sixth decade, another and the most striking innovation in architectural forms up to that time occurred in the erection of the Crystal Palace, a reduced imitation of the London structure, which was itself but an enlargement of the green-house, and in which was inaugurated the first of the world's exhibitions of which the Centennial Exhibition now progressing in this city beneath the shelter of the same kind of structure is, so far, the latest. The Main Building and Machinery Hall are by Jos. M. Wilson and Henry Pettit; Memorial Hall, Horticultural Hall, and the Judges' Hall are by H. J. Schwartzmann, to whom the decoration of the grounds is also to be ascribed, a surprising work considering its inchoate condition a very few weeks before the opening of the great show, and its completeness at the opening. The United States Government Building and Agricultural Hall are by James H. Windrum. All these buildings, except the Art Gallery or Memorial Hall, are as much works of engineering as of architecture, or more so; but the names of their creators are all included in the list of professional members of this Institute.

The Crystal Palace, being like its prototype framed of iron, was of course credited with fire-proof qualities; but a few years after its erection it burnt up like a scroll at the first touch of the flames. It inaugurated, however, the iron-and-glass epoch in our building-operations, commencing with vault covers and step platforms, — the introduction of the thick hammered glass jointly used in these being simultaneous, — and ending with commercial structures that cover a whole block with an incredible number of tons of iron, very many of which are superfluous for constructional purposes, and most of which are in no way conducive to the real embellishment of our cities.

The end of the sixth decade saw the New York Central Park fairly under way. The topographical work, which in landscape-gardening on a large scale forms or should form the foundation of the subsequent treatment, had been outlined and the first rough steps of the work initiated by Gen. E. L. Viele, who was succeeded by a corps of engineers detailed to its various divisions, and including William H. Grant and George E. Waring, jun.; while the æsthetic treatment of the grounds was intrusted to F. L. Olmsted, whose work, where not interfered with by political huckstering, has in most of its principal features met with the commendation both of the public and of qualified critics. It was not perhaps possible to exercise sufficient forecast to meet all the contingencies of a community which during the late war developed so enormous a faculty for acquiring and spending money, much of which goes in the way of horseflesh and carriages; but comprehensive foresight is as much apparent in the general distribution of the grounds as judgment and taste are in its more detailed

features. The architectural adjuncts of the park were designed and elaborated by a small staff of architects and draughtsmen; the masses, it is claimed, being mainly inspired by the consulting architect, C. Vaux. The architectural expression of landscape art, however, if subordinated, as it ought to be, to the effects of contour of ground and of vegetation, necessarily consists mainly, or at least in very large proportion, of detail; and for nearly all the clever and beautiful architectural detail the public is indebted to the fertile brain of J. Wrey Mould.

The seventh decade opened with the irrepressible conflict between the North and South, only to be allayed by the spending of much blood and treasure; but after the panic produced by the first shock there was, notwithstanding the high prices of land, labor, and material, an apparent determination on the part of the better class of land-holders to make use of the available architectural talent of the country to a greater extent than ever before.

A good deal of trained talent, as well as a vast amount of mere stone-cutter's work, had already been expended on mortuary monuments in Mount Auburn near Boston, Greenwood near New York, and other cemeteries. Prominent among such structures is a family monument — Gothic — in Troy, N.Y., by Henry Dudley, who has also been active in the production of church work. As connected with cemeteries, should also be mentioned the double gateway at the principal entrance of Greenwood Cemetery near New York, a most meritorious piece of sculptured and sculpturesque Gothic, by the Upjohns, father and son, with a lodge at each side, subordinate in purpose and therefore subdued in treatment. J. K. Wilson's entrance-lodge to Spring Grove Cemetery, near Cincinnati, is also noteworthy, but he has done still better work in his Dexter Monumental Chapel in the same place; which in its whole treatment, from the well-managed foundation story that supports the bold standards and pinnacles from which spring the flying buttresses, up through its successive stages to the elegant finishing *flèche*, expresses the aspiring nature of ecclesiastical Gothic as well as it seems possible for any building of its limited dimensions to do.

The war, as might be expected, greatly multiplied examples of mortuary monuments, while the pride of patriotism removed the site of many from the graveyard to the public park or square. They have generally resulted from the action of municipal or other associative bodies, desirous of paying honor to fallen constituents or comrades. The great majority of these exist in the North, where few towns or large villages are without their "Soldiers' Monument;" but the South, considering its depleted resources, has not been behindhand in honoring "the unnamed demigods" — to use Kossuth's fine phrase — who fell on its side. These monuments are sometimes more respectable from their associations than as works of high art; but on the other hand, one is sometimes surprised, in quite out-of-the-way places, at the well-cut emblems or the well-posed figure surmounting the graceful lines of the pedestal that so briefly tells its pathetic story. Many of them are the joint work of both sculptor and architect; but the one that heads the list in artistic and financial importance is purely a work

of architecture. This is the Harvard Memorial Hall, by Ware and Van Brunt, in honor of the fallen graduates of that time-honored seat of learning.

As I have now brought this sketch up to a period within the professional memory of even the youngest of you, I will now recall under their several kinds some of the structures which have emphasized the progress of architecture among us, before closing, in brief terms, with a few deductions to be drawn from a review of the subject in its later phases.

I have adverted only casually to the buildings erected for federal purposes by the United States Government, because Mr. Wight, in his paper before alluded to, has treated of the subject; and Mr. Cluss, further on in this Convention, will necessarily cover an important part of the ground. Mr. Wight names the more prominent of the custom-houses, treasury-buildings, post-offices, etc., erected before the war.

During the war, the Government, requiring all its available treasure for military and naval purposes, did very little in the way of building. It was pleasant, however, to watch the construction of the Treasury-Building in Washington carried calmly on, while the enemy was within gunshot of its treasures. You are all familiar with the notable condition of matters connected with the architectural service of the Federal Government since the war, — the enormous sums expended on it under the Treasury Department, and the transfer of the supervising power, which includes, in the badly organized administration of the service, the functions of design, from the former Supervising Architect of the Department, to a member of this Institute, W. A. Potter. You know also that our last Convention occupied itself in discussing the details of a bill looking toward the true interests of the country, as relating to economy, construction, and æsthetics in its architectural service. You have doubtless heard that this bill, with an alternative of Mr. Potter's covering the same points as the Institute's so far as he thought it expedient to press them, has received the attention of Congress, and that both have been referred to an appropriate Committee. For the progress of our bill in Congress thus far, we are mainly indebted to the Hon. Abram S. Hewitt, who has already, as Secretary and Manager of the Institute founded and endowed by his father-in-law, Peter Cooper, done so much for the development of rudimentary and industrial art in America, and for the usefulness and happiness of multitudes of pupils and workers in that field. And further, while most of you will no doubt acknowledge the superior merits of the designs prepared and published by Mr. Potter while in office, you will also recognize, in the marks of haste in some of them, and in their general sameness, the necessity for supplying those opportunities for securing variety and finished study, the absence of which he deplored in his official report to the Secretary of the Treasury, and which the Institute in its bill endeavored to indicate practicable methods for supplying.

The most prominent of the public buildings erected since the war, for state, county, or municipal purposes, are still unfinished; but a judgment on the portions already up may be supplemented by reference to the

prepared drawings. The Philadelphia Public Buildings by J. McArthur, jun., will be the most magnificent and costly, as well as the largest of the Renaissance examples on the continent. The New York State Capitol was also designed and the principal portions built in Renaissance by its architect (or till quite recently so) Thomas Fuller, who with a partner, Jones, was the architect of the most prominent of the well-known and much-admired new Canadian Government Buildings, in Gothic treatment. A City Hall in Providence, not yet completed, and so fenced up that but little of it can be seen, is by S. J. F. Thayer; and one in Baltimore by George A. Frederick is creditable alike to the architect and to the municipality (at the head of which is the grandson of Latrobe) that built it. They are both in Renaissance, and the material of both is marble. Iowa, Illinois, and Michigan are all having State Houses built, the first from the designs of Henry L. Gay, the second from those of Cochrane and Piequenard. The cornice and dormers of the latter are of terra-cotta. Of public buildings in Gothic forms, the highest rank, whether artistic or financial, must be given to the Connecticut State Capitol in Hartford, executed in marble by the younger Upjohn. I shall have occasion to revert to it before closing. A District Court House nearly completed, by F. C. Withers, in New York, adjoining Jefferson Market, and the design for one by Stone and Carpenter, now going up in Providence, are both noteworthy. The groundwork of treatment in both is the so-called Gothic. In Withers's work there are very apparent marks of that quality of working from the inward to the outward — from the plan to the elevation — which, in opposition to the classic custom, is so marked a feature in the best mediæval work. The two main façades are admirable, and with a corner tower from which they recede at a rather acute angle, present a most artistic combination. The outlines of the tower-roof, however, are not altogether satisfactory, especially from a distance. The eaves do not project sufficiently, and the fascia and members between them, and the gargoyles at the angles, are not treated nearly so well as in a similar case by one or both of the Upjohns, viz., the tower of the school belonging to and nearly opposite the rear of Trinity Church, which with its columnar supports so well redeems the rich and correct but flat monotony of its substructure, and forms a most beautiful object. But below the gargoyles Withers's tower, as it is approached from upper Sixth Avenue, rises up in noble lines, of circular plan most of the way, but square at top, from the subjacent desert of masonry. The joint Court House and City Hall in Chicago bids fair, in the quarrels among officials and architects to which it has given rise, to make as great a scandal in architectural annals as has already been caused by the new Court-House in New York, worth, for material and workmanship, at present prices, perhaps a little over a million of dollars, but costing, under "Ring" rule, many millions.

The prisons of the country have hitherto yielded little to the æsthetical side of the building-art, nor probably is it well that they should. Exception may be made in favor of the city prison in New York, commonly called "the Tombs," by the elder Haviland, a good example of Egyptian design. The prison portion of Withers's Court-



House, in its plain and subdued treatment, as compared with the part devoted to the judiciary, is from that fact all the more in artistic congruity with the latter. A paper is promised this Convention on prisons and penitentiaries, by a member of the Institute from Memphis, Tenn., Mr. J. B. Cook.

Among recent important ecclesiastical structures distinguished for artistic merit, may be mentioned the following: In Philadelphia: The Second Presbyterian Church, Gothic, by the late H. A. Sims,—an admirably managed production, with a fine tower, and a series of columns in the interior, which, whether as regards design or variety and richness of material, is in a high degree satisfactory; the Roman Catholic Cathedral, by N. Le Brun, a faithful and attractive rendering of Roman architectural forms. I have not seen the inside of a church in Broad Street by Furness and Hewitt, but its exterior is one of the best, as it is also one of the quietest, pieces of architectural art developed by that promising firm. In Boston: Two prominent Unitarian societies have built during or since the war; that once under the celebrated Dr. Channing having been served by Arthur Gilman with a rich structure of the Roman Corinthian type, the interior evidently suggested by that of the church of the Annunziata at Genoa; and the other, called the First Church, getting from Ware and Van Brunt a carefully considered building of Gothic motive rendered grammatically in the main, but with a leaning toward the latter-day freedom of expression. The younger Upjohn has also contributed one of his best works, a Presbyterian place of worship,—Gothic of course and of traditional rendering. Trinity Church by Gambrell and Richardson, founded on the Romanesque type, with however a very unconventional rendering throughout, especially in the treatment of the detail, will when completed be one of the largest churches in the country, and judging from the drawings prepared, will no doubt also be one of the most striking in its artistic attributes, especially as regards the interior decoration, and externally the massive central tower with its offshoots. Another church almost adjoining this, by the same firm, commands attention by its high square tower, around the top of which runs a band of colossal sculpture giving it, in this country, a novel and special character as a work of decorative architecture. In New York: The Collegiate Dutch Reformed Church, by Wheeler Smith, embraces many rare and beautiful combinations in detail. St. Thomas's Church, by our President, the elder Upjohn, presents an interior arrangement suggested by that of Ely Cathedral; and Dr. Hall's church, by C. Pfeiffer, conforms, in the disposition of its interior, to the most practical way yet devised for meeting the congregational needs of a Protestant denomination, at least of a non-ritualistic one, viz., that of a theatre. These are all in one type or other of the so-called Gothic. The Temple Emanuel, also in New York, by L. Eidlitz, is a reproduction of Saracenic forms, and in the abundance of delicate carving accompanying its somewhat stiff masses shows a very appreciative and able adaptation on a small scale of its main prototype, the Alhambra; while in the turrets that top out the composition, the inadequate constructional qualities of the school are acknowledged, and the airy grace

of their light columns and roofs is much hurt by the intrusive iron tie-rods at the spring of the arches.

The educational establishments of the country have been operating largely in building since the war; and indeed, the various stages of architectural achievement from the early settlement of the country until now may be gathered at a glance from the various structures embraced in the appanage of Harvard College, better than anywhere else I know of. The work of Wight, Russell, Sturgis, Cady, and Hunt is illustrated at Yale; and Columbia has recently added to itself a School of Mines, with a modern Gothic façade by C. C. Haight, which, though (without doubt purposely) kept down to a low key, is altogether too vital for the body-of-death structure to which it is tacked,—a large barn with central colonnade and side-wings, all looking as if in lath and plaster, and originally used as an asylum—it is understood, and as it is charitable and satisfactory to believe—for the blind. The Massachusetts Institute of Technology is especially interesting to us, outside of its rank as a structure, in being the home of the first college or school of architecture in this country; and the opportunities afforded by his leadership of its architectural curriculum have given Prof. Ware much material toward the enrichment of the published Proceedings of the Institute, in the shape of his reports written on behalf of the Committee on Education. Cornell University and Syracuse University have also been built since the war, and have successively followed this example by establishing chairs of architecture under Profs. Babcock and Comfort. The High School and the St. Francois Xavier Female Academy in Chicago are both decorated with terra-cotta of American manufacture. A fair rendering of modern Gothic is to be seen in a High School in Cleveland by Heard and Blythe. The Indiana State Normal School, as designed by J. A. Vrydagh, is a somewhat stiff but creditable experiment in the adaptation of brick to a German rendering of modern Gothic. The junction of the façade lines with those of the roof and the commonplace bracketed cornice are however more suitable to a frame house with a "French roof" than to a building of such pretensions.

Of hospitals and asylums of various kinds, a large number have been projected since the war. The temporary pavilion system of hospitals recommended by the Sanitary Commission, and largely employed by the Government during the conflict, as also by the Germans during the war with France, has not been generally adopted, at least in the large cities, though it has been used in conjunction with permanent administration buildings in some of the smaller centres. In asylums of all kinds, utility is or should be the *sine qua non*. And the enormous areas and contingent expenditures required by those for Federal and State use leave little margin for exterior decoration as such, without intrenching on means better employed in spreading and perfecting interior appliances for the amelioration of human suffering and misfortune. At the same time, the mere expanses of exterior surface supply the elements of grandeur, if not of elegance; and this opportunity has not been lost in some of the later designs for this class of building.



The long mural stretches, the heavy shadows thrown from deep angles and offsets, the diversity of sky-line afforded by the different heights of the combined structures, the tall wide shafts for purposes of firing and ventilation, — all these, combined with the variety of tint and texture afforded by the different materials employed, have been more or less taken advantage of by — for instance — Gambrell and Richardson in the Insane Asylum at Buffalo, A. C. Morse in an Asylum at Providence, and Hunt in his Presbyterian Hospital in New York; though the spirited and artistic lines of the last, which is studied with relation to decorative effect, more than the others, are marred by the obtrusiveness of some of the dressings — white granite against red brick — and particularly the top and bottom jamb-stones of the windows, which give the restless effect, at some distance off, of so many little white flags being distractedly waved. The street façade of George B. Post's New York Hospital is however, it is obvious, still more deliberately designed as a piece of art-work, and is one of the most striking fronts in the city. In its general execution however, it does not give with customary emphasis that impression of specially studied construction usual in his work; and most eyes will probably be offended, on first sight at least, by the apparent squatness of his doorway, for not only is its arch stopped at the second floor, instead of being carried above it, as frequently practised in such cases; but the vault-like effect is increased by the refusal to stop the stylobate — if the support of such low-relief pilasters may be so termed — of the wings on the flanks of the central pavilion, and to bring down the pilasters of the pavilion to the water-table immediately above the sidewalk. But the effects, both of form and tint, around the archway, in the brick and stone work, in the polished granites of blue and red, and in the white marble caps and bases, are extremely pleasing. The party-colored mosaic work of the wings in brick and tile is well designed; and the lines and decorations of the roof are much quieter than usual, and thus harmonize well with the small scaling of the façade design. The New England Hospital for Women and Children, in Boston, by Cummings and Sears, being a comparatively small work, has also evidently received a careful and artistic study as regards external detail. In respect to interior arrangement, the Roosevelt Hospital, by Pfeiffer, has the reputation of being one of the best planned in this country. One of the largest insane-asylums in the Union is now reaching completion near Morristown, N.J. The designs for the Central Ohio Lunatic Asylum, and the Raleigh Penitentiary in North Carolina, are both by Levi T. Scofield, and are both founded on the Norman type. The Cincinnati Workhouse, by Anderson and Hannaford, shows a design of very unequal treatment, the gambrel-roofed central structure being a very tame performance, considered artistically, compared with the turreted pavilions at each end, and the buttressed and machicolated series of bays connecting them.

The building of the Academy of Design in New York, — miscalled National, — by P. B. Wight, was coincident with the first two or three years of the war. It excited the attention both of specialists and the public; and while it is easy to see how completely the young

disciple of Ruskin was under the spell of the master, both as respects the merits and the shortcomings of the structure, which at once recalls the Old Graduate's first architectural love, it is also easy to see in how masterly a manner the pupil followed him. In execution the building as it stands does not fully express its author's intentions; for some of the most decorative features of the design have never been completed, e. g., the filling in of the tympanum at the main entrance, and of the circles on the flank façade, while inside the capitals and bases of the columns (except one) belonging to the beautiful staircase gallery are still left *en bloc*. Since then several of the large cities have built noticeable structures under the same name, which though esoterically correct is, so far as the general public is concerned, somewhat of a misnomer, for the masses know them chiefly as halls for the exhibition of pictures and statues. The same may be said still more decidedly of the so-called Academies of Music, of which a number had been built in the decade before the war, and which are, I believe, in reality as well as exoterically, simply opera-houses and theatres. The Academy of Design in Brooklyn, built within this decade by Cady and Congdon, shows a finely decorated façade of advanced Gothic, very cleverly managed, and singularly expressive of the purpose of the structure, in immediate contiguity to an Academy of Music built at the close of the sixth decade, by Eidlitz, and displaying a front of German Gothic, with a good deal of artistic effect *per se*, but of treatment so severe and sombre as to suggest a monastery or prison, rather than a resort for recreation and festivity. *En passant*, it may be remarked that Brooklyn possesses a rather unusual architectural combination in these and contiguous pieces; for directly opposite them is Wight's Mercantile Library in still another phase of modern Gothic, while round the corner is the Church of the Holy Trinity, a most creditable specimen of grammatical mediæval work, begun in the fifth decade by Minard Lefevre. Not less striking than the first-named Academy of Design, though a very dissimilar rendering in its individualistic Gothic, is the last-built one, designed by Furness and Hewitt, in Philadelphia.

Since the war, too, Boston has from the designs of Sturgis and Brigham built an Art Museum by private subscription, thus insuring exemption from the evils, especially fatal to art in any of its appliances, of dependence on political huckstering; and New York is having one built, with much less satisfactory results, from the public funds at the disposal of the City Comptroller, after the designs, well conceived so far as exterior effects in their entirety are concerned, of Mould. It is understood that Philadelphia has followed, and that other cities are preparing to follow, in similar work.

Various branches of the wide-spread Young Men's Christian Association have had buildings put up in a number of the cities; that in New York by Renwick and Sands being noticeable, as presenting somewhat novel modifications of Renaissance traditions.

The same firm presented New York about the same time, that is, toward the end of the last decade, with another good example of a rather free translation of Renaissance, in Booth's Theatre, which has also the



reputation of having an unusually well contrived interior.

The Masonic Hall in Philadelphia, by Windrum, is a costly performance in granite, of Norman treatment; and the well-designed Renaissance façade in similar material, by N. Le Brun, of a building devoted to the same uses in New York, is, as becomes its name, an uncommonly excellent example of thorough masonry.

So much briefly for a few instances of the secular structures devoted to the associative uses of the community.

The various business representatives have also been busy with the trowel since the war. At their head, and as a connecting link between agencies which are essentially *pro bono publico* and those which have their origin mainly in self-interest, must be placed that potential instrument in the conduct of modern society which has been very gradually growing up for the last three hundred years in civilized communities; that agency which daily brings before us

"The herald of a noisy world . . .  
 . . . Messenger of grief

Perhaps to thousands, and of joy to some," —

who gives us

"News from all nations . . .  
 Houses in ashes, and the fall of stocks;  
 Births, deaths, and marriages . . .

The grand debate,  
 The popular harangue, the tart reply,  
 The logic and the wisdom and the wit," —

that agency which now forms an important if unofficial factor in all civilized governments, and without a representation in which no person, or body of persons, having relations with the public, can achieve maximum success. This unperfunctory governing influence — the newspaper press, journalism — has within the last two decades begun to emerge from the dingy corners of the printing-house, and to avail itself of the ministrations of art in its dwelling-places. Yet, again referring to New York for illustrations, I can, when it is intended to cite examples not from the public's traditional repertory, but from that which the well-trained modern architect recognizes as representing the current vitality of the best-endowed or best-trained among the profession, only say of the *Evening Post* Building that its interior arrangement may possibly be all that is desired, but, so far as the two façades are concerned, each represents a thin slice of pseudo-Victorian Gothic work, and that both are vastly inferior to the unused design projected for the site by George Hathorne; while of the contiguous *Herald* Building it may perhaps, without undue indulgence, be said that its first story indicates a possibly praiseworthy fidelity to that useful metal which has best served the world, and which has had so large a share in the prosperity of journalism; and that the incongruous material of the superstructure — marble — may perhaps be regarded as a well-meaning attempt to atone for its rendering. But the result externally is simply carpenter's Renaissance of the baldest kind. Of the three structures of any architectural pretensions, among the many representing the newspaper press, that line the neighboring double triangle sometimes called Printing House Square, viz., the

*Times*, the *Staats-Zeitung*, and the *Tribune* Buildings, only the last two will bear inspection from the point of view of this sketch. The building for the German newspaper, in dark and light granite, is by Henry Fernbach, and is a large, well-placed, and imposing structure, most faithfully and most harmoniously rendered in Renaissance. The *Tribune* Building is a remarkable pile, and I am accustomed, in hearing it discussed, to accept it as a gauge of the critic's architectural art conditions. The architect or amateur who has got beyond mere academic influence, and has learned to accept Ruskin's building-odes only as he accepts Victor Hugo's prose lyric on "frozen music," will recognize its great intrinsic merits, through its obvious superficial defects; but the public, accustomed as even the most cultivated grades of it are to look at art only or chiefly through the mediums of tradition, association, and sentiment, — witness the Easy Chair's query as to the old or the new Trinity tower and spire (of New York) being the better, — will be long ere it will take it, except perhaps the tower, into full favor. The architect, Hunt, labored in designing it, under the disadvantage of being compelled — ground-space being too valuable to throw away — to accommodate his principal façade to two planes joining at a very obtuse angle. But turning inherent disadvantages into special means of displaying skill is one of the characteristics of a master; and by good management of his main entrance way, and of the projecting substructure of the tower over the entrance, he succeeds in giving the impression, from a front view, of a façade built on a single plane — a very desirable achievement, the advantage of which, however, is not gained on approaching the building close to it, and from the side, when half of the front is lost to the eye. Both the main lines and the subordinate lines are instinct with the artist's usual vigor and refinement; but as in his Presbyterian Hospital, the contrast between his body-tints and those of his trimmings is too violent; and as is not uncommon with him, some of the outlines of his secondary masses, though beautiful in themselves, are somewhat extravagant and *outré* in their relations to the primary masses. Witness the *quasi*-entablature over the doorway, though the columns supporting it are more conventional than usual with him. All this tends to vitiate the repose and stateliness which might otherwise have been more completely secured, and which one has the right to expect in a structure of such magnitude and evident importance. Picturesqueness is not so much to be sought for in a large structure — and especially in a high one — as that expression of repose which satisfies the public eye with an impression of stability and safety. The strong foundations and thick walls are out of sight. The *Tribune* Building is a very high one in reality, and looks disproportionately so from the sides, owing to the double-planned principal front and to the non-erection of a great portion of the projected façade on Spruce Street. The "tall tower" above the main roof, if it may not be accepted as perfect of its kind, is defective in but a single feature, and that a subordinate one. The dormer windows, especially when seen close at hand, are too high for their width (too much care probably being taken to avoid the opposite and usual fault), and their cap-stones might have been made lighter

with advantage. But otherwise this tower is one of the most graceful examples extant of the current treatment which Hunt may be said to have introduced to this country, by which Neo-Grec lines are infused with Gothic sentiment; and whether at hand or at a distance, its clean-cut, exquisite outlines against the sky produce one of the most beautiful architectural effects anywhere to be seen.

The carrying and railroad interests are represented by a number of costly structures, among which the American Express Company's Building in Chicago, designed by Gambrell and Richardson of New York, and supervised by Wight, stands pre-eminent for massive artistic effect. The railroad-station in Providence, by Peabody and Stearns of Boston, is of satisfactory result, and has a good Victorian machicolated or rather *quasi*-machicolated tower. In New York, the freight-depot covering old St. John's Park, and the Grand Central Depot up town, are imposing from their size; and the latter presents interesting constructional features in its St. Pancras-like iron trusses supporting the bow-roof of its vast terminus. Both structures are also interesting as examples of lost opportunity for æsthetic effects on a striking scale. Though generally of perishable material and slight construction, the local stations of some of the railways should not be overlooked; for a good deal of artistic training has been expended on them. There is a very effective one in stone and wood, by F. G. Thorn, at a Pennsylvania way-station called Ardmore.

Among exchange buildings erected since the war, perhaps the most noticeable is a characteristic design of Hunt's for the coal and iron trade of New York. The raking basement lines usual in his compositions, and so expressive of strength, tell in this structure with good effect, and the exterior generally carries out and up, with solid grace, the promise of the Cyclopean foundations; but the detached entablature (if it may be called an entablature) surmounting the high-lifted columns of the frontispiece is in its isolation a questionable piece of construction, as regards the sentiment that demands not only the assurance but the appearance of solidity and safety; though in reality, its immediate connection with the main building would not add a particle to the stability of either, while the desirability of the arrangement for purposes of fenestration and interior arrangement is apparent. But indeed this whole frontispiece, though beautiful in design, is somewhat unsatisfactory, considered as construction. Perhaps the under-cut supports of the columns may be justified where adequate projection for a base on a narrow sidewalk is unattainable; but the slight *quasi*-entablature does not seem to give a sufficient *raison d'être* to the strongly assertive columns, with their high, thick, polished shafts, and their large, beautiful capitals.

The enterprise which harnesses the modern Puck to its triumphal car, and literally puts a girdle round about the earth in much less than forty minutes, has been most notably illustrated in architecture, by Post's Western Union Telegraph Building, a bold and towering performance in Renaissance of the modern type, which he has done so much to extend, and of the subtype partially suggestive of an engineering standpoint,

which has become peculiar to him. While the great cleverness of the whole design will be generally acknowledged by experts, objection may be made by some that the superstructure is not so refined as the basement and first story; while the roof is rendered picturesque at the cost of repose, and in some of its ornamentation, and in its sky-lines, is not without a suspicion of coarseness. It is to be regretted too, that the quieter-toned stone selected by the architect for the banding should have been replaced, for economical reasons, by that which has been used.

The banking-corporations have for the last thirty or forty years afforded much employment to architects. This is especially true latterly of the banks for savings. Outside of governmental and ecclesiastical structures, there is probably no more monumental—and no more misplaced—building in the country than the Williamsburg Savings Bank recently finished by Post, the interior polychromatic work being, however, from the designs of Wight. Both the exterior and the interior effect of the dome are very imposing; and the rest of the work, in a Renaissance tinged with Neo-Grec feeling though motivated by Roman examples, is not unworthy of it. The Dry Dock Savings Bank in New York, finished within a year by L. Eidlitz, is perhaps the most pleasing example of its author's characteristic manner of interpreting German Gothic to modern eyes, and along with his usual apt appropriation of good but somewhat monotonous detail, shows more mastery of outline and cosmopolitan feeling than have hitherto distinguished his generally interesting and clever but somewhat stiff and unequal work. The squaring of the plan on the site (which is considerably off the square) seems to indicate a facile building-committee, and cleverly cuts a Gordian knot with the least expenditure of trouble to the designer; while at the same time the unusual arrangement calls attention to the building. The Park Bank in New York, built during this present decade by Griffith Thomas, probably finds little favor with purists of the modern school; but it only follows abundant precedents in famous examples of its type, for such solecisms as trussed keystones, and pediments broken into and deeply disembowelled as it were, for the deposit of consoles, vases, statuary, etc.; and it is, notwithstanding them, a rich and spirited production in French Renaissance—one of the best examples of its florid phase to be found among us, and the more effective perhaps from the fact that the *Herald Building* touches it on one side, and the *Evening Post Building* approaches it on the other. The special execution of the statuary introduced into the façade of the Park Bank does not of course affect the quality of the design; but the difference between stone-cutter's and sculptor's art is illustrated by comparing the figures with those of the marble group by J. Quincy A. Ward, in front of the Equitable Insurance Building a few rods off.

Much of the best-trained qualifications of the architect have, during the last three decades, been expended throughout this country, as well as in its neighbor the Canadian Dominion, not only on banks but on insurance-buildings. One of the most respectable renderings



of free Italian Renaissance in New York, on the southwest corner of Wall and William Streets, was built for two insurance-companies at the beginning of the sixth decade, by Diaper, the architect also of a number of the adjoining banks. The massive building for the Equitable Life Insurance Company in New York, erected just after the war from the designs of Gilman and Kendall, and recently extended, shows two façades of large and harmonious composition in Renaissance elements; the one on Broadway being beautified by some of Ward's sculpture, as I have just mentioned. The Philadelphia branch of the New York Mutual Life Insurance Company, by Henry Fernbach, is among the best examples anywhere to be found of carefully studied, picturesque, and thoroughly executed work in its type of the Renaissance.

Allied to banking and insurance buildings, a new description of structures has come into vogue within the last dozen years, for the safe storage of securities, jewels, plate, and other valuable effects. At the head of these, both as regards size and artistic rank, whether of exterior or interior, may be placed the Guarantee Trust and Safe Deposit Company's building, in front of the historical Carpenters' Hall in Philadelphia. It is by Furness and Hewitt. Another interesting building devoted to the same uses is one in Baltimore, from the designs, it is understood, of E. F. Baldwin. The façade is not an elaborate one, but presents in its rendering a clever and pleasing combination of Romanesque, modern Gothic, and Neo-Grec.

Another noticeable Baltimore design is the Rialto Building, by Niernsée and Neilson. The effect is graceful up to the top of the large round-headed fenestration of the upper story, but is somewhat meagre and unsatisfactory above that.

The extent of the national territory, and the quick returns of commercial enterprise and capital, tallying with the inherited nomadic tastes of the masses of the population, had gradually, since the early part of the century, developed the inn-keeping system of the country beyond that of perhaps any other; and the fact that, among the new acquirers of wealth, there were many whose social habits were unformed, and to whom hotel life presented attractions otherwise out of immediate reach, created a local patronage of a permanent or semi-permanent character, which hardly exists in the older trans-Atlantic communities, and which added largely to the pecuniary rewards of tavern-keeping. By the beginning of the sixth decade, consequently, every then existing large city had at least one of what both proprietors and public delighted to call "palatial hotels." So far as concerned dimensions, interior appliances of stereotype furniture and upholstery, and a very abundant larder,—not always thoroughly supplemented in the kitchen,—these caravanseries successfully appealed to the pride, stomachs, and pockets of their myriad patrons. St. Louis's Lindell House once bore away the palm for bigness; but this was soon transferred to the Occidental Hotel of the great city which now stands by the Golden Gate of the Pacific, and which consisted of but a half-ruined Spanish convent and a few adobe huts when the Tremont House of Boston and the Astor House of

New York were already past their prime. But during the present decade, and since its great fire, the building-interests of Chicago have paused in their free fight over its projected dual Court-House and City-Hall to seize the sceptre of hotel-vastness from San Francisco,—with doubtless a secret pang that the larceny could not be committed except at one remove from its rival on the Mississippi,—and to divide it, true to its double-building instincts, between the Grand Pacific Hotel and the Palmer House. But hotels nearly as large now abound in all the principal cities. In New York their name is legion. The wide intercolumniated hallways and staircases of some of them have perforce given occasional expression of interior effect; but so far as exterior is concerned, notwithstanding extent of surface often exceeding that of the largest palaces of Europe, none of them can fairly claim the architectural rank which has been reached by many examples of structures devoted to the other purposes of the community. Exception may be made in favor of the dome of the St. Charles Hotel, the landmark of New Orleans,—built, I believe, during the last generation,—and the new Brunswick Hotel in Boston, by Peabody and Stearns, of Gothic motive with modern treatment; but such work as Sir G. G. Scott's Midland Hotel has as yet found nothing in the way of cis-Atlantic imitation.

The apartment-houses which have come into fashion since the war have fared better from an artistic point of view. The towering and richly varied masses of the Stevens House, a building, and a really monumental one, of this class in New York (with a charming addendum to it in the shape of a small façade on an adjoining block in Broadway) form one of the most notable examples of the distinctive style of its architect, Hunt. He also designed the Stuyvesant House, which inaugurated the system in New York,—the geographical limitations of which city have long rendered this kind of dwelling a desideratum. I think however, that the Hotel Pelham in Boston takes precedence of all other houses of this kind within the Union in point of time. The apartment-house has been in vogue for centuries throughout Europe, except in England, where it has never found general favor; and for many years a number of the better-trained architects in this country pressed the subject on the attention of landholders without success. The question in its various aspects was quite exhaustively discussed by E. T. Littell, in a paper presented to the Eighth Annual Convention of this body, which was afterwards published in the *American Architect and Building News*.<sup>1</sup> The cry of "tenement-house" was however raised by the tenant class, and it was long before the landlords ventured the experiment. But the formation, by the natural processes of business and social elements, of a cultivated and travelled class, not only among the money-making rich, but much more largely among those of inherited and more moderate means, and the rapidly increasing and disproportionate value of land, have combined with other causes to make a market in some of the cities of the Atlantic seaboard for a large number of compact dwellings in suites of small rooms on one level, approachable by a common staircase and

<sup>1</sup> Of Feb. 19, 1876.



under one roof; and it seems probable that the apartment-house thus created has, in all its grades, taken permanent root in our soil. They abound in New York, their appointments ranging from the most modest to the most luxurious; and some recently finished, as the Albany and the Saratoga, are very large. For some reasons of social economy, however, it seems very doubtful whether it is desirable that the apartment-house should extend to cities which like Philadelphia have plenty of room to spread on, and where landholders are content to build small houses adapted to all grades of habits and to all purposes. Under the various arrangements of these apartment-houses, tenants may choose every grade of living between that of the hotel "on the European plan" to that of the strictest domestic independence and privacy. In New York, and probably elsewhere, landholders have found it pay to alter old dwellings into this latest local type of residence. The Haight House and the Knickerbocker are examples of this.

Partly devoted to the purposes of an apartment-house for bachelors, is the just finished Racquet Club House in New York, by A. H. Thorp, the façade of which is interesting as a specimen of what may be done with common brick. Not without some minor crudities, it is, on the whole, a performance as spirited as it is novel, and altogether creditable to its young architect.

Within the present decade, the two great fires of Chicago and Boston have occurred, both giving rise to a new city of commercial buildings. Some of these in Chicago as designed by Wight, and produced by W. L. B. Jenney and others, show very artistic handling; while there are several which defy all classification, past, present, or embryotic, and are like nightmares. The prominent Chicago architects have largely availed themselves of the opportunity for artistic decoration of a high order, at available rates, afforded by the Terra Cotta Company in their city, at the head of which is S. E. Loring, a member of our Institute. The spirited cornice, the fine colonnaded dormers, and indeed all the decorations of Drake and Wight's Foundling House, as well as those of their Springer Block, are in this material; and Jenney, as well as Burnham and Root, have employed it effectively for mercantile and domestic purposes. Probably one of the best store façades in the country is that by George E. Harney, on the corner of Broadway and Bond Street in New York. It has a Norman motive as its artistic foundation, but is carried out with a liberal modern rendering. The iron problem in its artistic relations is partially met on its ground floor with somewhat less success perhaps than obtains in the other parts of the building. Cincinnati possesses some fine store fronts. The double façade of a corner building designed by Wilson — and opposite the Burnett House — is an instance. The effect, at once massive and graceful, of the two lower stories is excelled, in my estimation, by no business building in the country. The same architect is the author of another fine front having a very elegant attic story, with dwarf columns serving as imposts to a series of window archivolts. Walter and Son have produced in the same city an unusually good example of a colonnaded front with round

and low arched openings. D. Lienau has given New York an excellent business front, or rather two of them, divided by the corner of Crosby and Howard Streets. The characteristics of McArthur's business façades in this city are familiar to most of you. The attractive productions of Norman Shaw, in England, have largely recommended the so-called Queen Anne style to the adoption of our younger architects. An example among business buildings is given by Wheeler Smith, on the site of the old Dutch Church in New York. The lower portion presents a number of pleasing features; but the diminutive round central pediment, and the miniature ones above the pilasters of the attic story, show the defects of meagreness and spottiness seemingly inherent to the style as heretofore practised. The iron problem, as applied to mercantile façades, has been essayed in New York by Hunt, Renwick, Russell Sturgis, and others; and they have succeeded more or less in expressing the nature of the material without debasing their compositions, as usual, by sham construction in imitation of stone. Two wide iron fronts adjoining each other on Broadway near Broome Street at once exemplify perhaps the maximum of success that has so far been attained in such expression, and the versatility of their architect, Hunt, — elsewhere seen, for instance, by a comparison of the restless, aspiring vitality, the picturesque massing, and the bright double-tinted surface of his Presbyterian Hospital, with the low horizontal lines, the single subdued tint, the thoroughly expressed repose, and the quiet but elegant simplicity of its immediate neighbor, the Lenox Library. Even with the deprivation of their original polychromatic surface, by which the constructional ironwork of a façade is so much heightened, the two store fronts just mentioned express their material at a glance; yet nearly all the lines of one of them are genuinely Moorish, which, of established architectural forms, is decidedly the best, perhaps the only fitting one for such work, while the other is motivated on the Ionic column of the Scamozzian-capped type, and all its lines of solid and void, from water-table to crown mould of cornice, are as different as possible from those of the other. After all, however, it will probably take a generation to decide fully whether iron on artistic grounds is to be relegated, as Ruskin and Seddon would have it, to the simple duty of constructive skeleton-work, or to take rank with stone for purposes of exterior expression deeper than mere surface-rendering.

The new-made ground on the Back Bay of Boston is covered with dwellings which perhaps contain on the whole more study and finish of well-trained architects than any other equal number of city houses in the Union. But of dwelling-houses, whether in city or country, it seems difficult to speak even in the general way necessitated by the limitations of this sketch, there are so many of them. Yet in some respects they represent American conditions more completely than any other kind of structure, and a large portion of the qualifications of our architects is absorbed in them, particularly in those designed for rural occupation.

Among the most important of city houses that have been raised since the war, should be mentioned the costly



residence of Mr. Stevens, on the corner of Fifth Avenue and Fifty-seventh Street, in New York, by Harney. Its ample dimensions, its several towers and particularly its round tower, and some of its other features remind one of a French château; but it is full of modern feeling, gracefully rendered. The interior, with its spacious, lofty living-rooms, its mosaic hall floor, its gallery, its lace and leather hangings, and its general appointments, is luxuriously worked out. There are several house fronts in New York, well studied in Renaissance by C. W. Clinton; and Park Avenue and its neighborhood, in the same city, have rather a monopoly of artistically designed houses, among which may be noted one on Thirty-seventh Street, by E. T. Potter. Dr. Bumstead's house in the same neighborhood, by Ware and Van Brunt of Boston, and Mr. Brimmer's house in Boston, by their old preceptor, Hunt, are examples at once of a desirable interchange of architectural compositions, and of some of those leading features which, with much diversity of detail, are gradually crystallizing into what will probably be some day accepted as the vernacular style of domestic city architecture, and which is founded on the combination of so-called Neo-Grec lines with feeling expended on one or more of the numerous types of Gothicism. But so far it is essentially eclectic, as all architectural art must be that is vital and growing, among producers versed in art history; and according to the bias of those who, consciously or unconsciously, use it as a foundation, every leading architectural development from Athenian times to the latest phase of Renaissance is more or less interpolated upon it.

These vernacular traits are being developed still more rapidly and markedly in our country houses than in our city ones; for the piazzas or verandas on which, owing to our climate, so much time is spent in summer, become factors of such importance in the composition that they give occasion for developments unknown to the English rural houses on which our own are in some of their main, and especially their exterior, features modelled. In some experiments which found a congenial atmosphere in Newport, Hunt was one of the first to invest comparatively inexpensive cottages and villas with some of the attributes of an indigenous and coherent art; and from the firm of a pupil of his, Gambrell and Richardson, we have had some of the latest and best developments in this kind; one or two of their most recent designs that have come under my notice showing a considerable infusion of the latest fashion, the so-called Queen Anne style. One of the best recent designs for a country house in this last mode may be seen in a late number of the *New York Sketch Book*. It is by Bassett Jones, and is called "A Suggestion for a Country House on the Hudson." The Queen Anne designers are careful to preserve the small panes of window-glass which necessarily prevailed two hundred years or so ago. They do this on the ground that the frequently recurring bars to hold them are more picturesque in composition than their absence would be. It will however be as difficult to persuade an archæologist that the Queen Anne architects would not have preferred a large pane of glass to admit light and look out of window, if the art of making large panes had been practised, as it would be to persuade him that an

Athenian architect, if restored to this world, would prefer the rules of Alberti or Serlio for finding a moulding rather than the intuitions of his own artistic eye. Among the most important of our country houses, as regards finish and cost, though the external treatment of neither is very elaborate, may be mentioned two in Connecticut: one by Lienau for Mr. Lockwood, and one for Mr. Brooks by Holly, the latter of whom has done much toward improving the popular taste in the series of country houses of all grades that he has built. The suburbs of Cincinnati show several noteworthy country houses; among them one for Mr. Schoenberg in marble, by Wilson, — a fine adaptation of Gothic to domestic uses and modern taste, — and a skilful Elizabethan example in stone, by J. W. McLaughlin, for Mr. Shillito. Several by A. C. Nash show a fine management of the mansard roof, which, since its introduction by Lienau and Marcotte on the house built by Madame Shiff in New York some twenty years ago, has dominated the superstructures of this whole land as completely as the Greek temple did at one time; and which, while so satisfactory in well-trained hands, has done so much in incompetent ones to degrade the taste of the community. There is a well-schemed house in stone, in the same place, by William Tinsley, for Mr. Probasco, who presented the city with the fountain named after him, the finest on the continent, and perhaps the chief ornament of Cincinnati; though as a work of sculpture, with but slight architectural elements in the way of pedestals, etc., this sketch can barely claim the honor of its rightful inclusion. The country house of Mr. Constable, in the suburbs of New York, by Oakley and Jones, is an elaborate and interesting production. The management of the piazzas includes some notably artistic features, though the small lights, the tinting and obscuration of the lower as well as the upper sash of the windows, and the consequent blotting out of the landscape and outer life when the window is wholly closed, will not strike most people as commendable.

Even such a sketch as this would be incomplete, as regards our country-houses, without reference to a class of wooden marine-villas and cottages lately prevailing at the different watering-places. They are in various modern phases of rendering, but their peculiar feature in common is that the side-frames are left uncovered on the inside, the timbers being left exposed, and being generally chamfered and party-colored. As these houses are built for occupation only during the height of the summer season, the only protection between the inmates and the weather is the outer siding, frequently laid flush and with little regard to or positive avoidance of closeness of joint. One or two that I have seen on Monmouth Beach near Long Branch, by R. H. Robertson, present picturesque exteriors, while their interior finish shows a clever and artistic handling of common materials.

It is hard for the old architect who was all his early years nourished on the simple but exquisite lines and the perfectly matured forms of classic architecture, or the glorious masses and wonderful details of the mediæval cathedrals, or the thoroughly regulated and adaptable beauties of the best Renaissance, and who has ever since practised one or more of these types, to look with



patience on what he considers the licentiousness or grotesqueness of the strivings in stone or brick, in wood or iron, of the rising generation of practitioners and present race of students. Yet if it be allowed that, for instance, the London Law Courts (which no mediæval architect would have designed, but which never could have been designed if the mediæval architecture had not preceded it) represent legitimate architecture, but nevertheless cannot be descriptively and exhaustively christened under any classification preceding them, and if it be allowed that they are also distinctively English, I am inclined to claim for this country the promise at least of a new school, which will in course of time be recognized as entirely legitimate and as distinctly American. The latest important work of the elder Upjohn, St. Thomas's Church in New York, is — however different in the letter — almost precisely similar to his earliest work, Trinity Church, in spirit; that is, quite or very nearly as much as the former, it renders his ideas in conformity with the traditional rules of architectural grammar. But the younger Upjohn in his Hartford Capitol allows himself considerable freedom of treatment in the direction indicated in the Law Courts (his central dome indeed being a close imitation of that shown on one of the designs for that great work), yet with, I think, a distinctly American flavor. As another example of good work on a large scale, rendered by the grammar of architecture, and yet considerably imbued with the spirit of the hour, may be mentioned the Jefferson Market Court House by Withers, to which I have previously alluded. I have not seen the Providence County Court House by Stone and Carpenter since an early stage of the work; but their designs indicated another effort toward a similar combination of mediæval motives with latter-day sentiment. I have already indicated wherein I think old forms and modern sentiment have, under the pencil of Hunt and others, produced combinations still more suggestive of vernacular shades of expression in architectural art. And Furness and Hewitt strike this new key with at least equal vigor and effect in a number of buildings, *e. g.*, their Academy of Design, their Armory, their church on Broad Street, and in the Guarantee Safe Deposit Company's Building, as also in a narrow front near the latter, where the massive treatment is modified in the upper part into a more delicate rendering. Some of their work, however, shows not slight drawbacks in the direction of what may be called the compromise or bridging-over lines between mass and detail. This arises seemingly from hurry or carelessness, or from an unchastened spirit of exaggeration.

As regards the training-appliances for architects in this country during the last hundred years, there is little to be said till we reach a recent date. They consisted until the last decade simply of such as a pupil could manage to utilize for himself out of the business routine and the professional library of a practitioner's office. In such a library the only book likely to be of much value to him, — apart from the history and æsthetics of his pursuit and such functions of it as are interchangeable with those of an engineer's practice, — the only book describing American methods of every-day carpentry and joinery, for instance, was Hatfield's "Amer-

ican House Carpenter." Its pages have been a city of refuge to many a clever draughtsman in transit from the drawing-board to the builder's scaffolding. But after the days of high buildings and iron construction it necessarily lost much of its value. Moreover some of its calculations, though applicable to experiments on a very small scale, are found to lead to supererogatory and extravagant results in the execution of the large masses involved in actual practice. The special tuition given by architects engrossed in fulfilling their commissions could, even if they were fitted to teach, be but slight, and amounted, I think, as a rule, to absolutely nothing in practice until R. M. Hunt introduced a system similar to that which has long prevailed in the *ateliers* of the French architects. Of what has been accomplished among us since in the direction of special training, an idea may be formed by consulting the successive annual reports of the Committee on Education of the Institute, written by its chairman, Prof. Ware, who, as the chief of the Department of Architecture in the Massachusetts Institute of Technology and the correspondent of his several fellow-professors of architecture, stands in the best position to know the facts. He tells us of what has been doing in this matter in his own province, and at the Cornell, Syracuse, and Cincinnati Universities. He himself is the professional offspring of Hunt, who, if the tree is to be known by its fruit, must be considered the father of high and successful architectural education in this country; for among other names than Mr. Ware's, hereinbefore mentioned as producers of some of our most prominent architectural examples of the last decade, there are four more belonging to pupils of his, *viz.*, Furness, Gambrell, Post, and Van Brunt. It is important to know that Mr. Hunt's training was conducted simply on the principle of grounding his students thoroughly in historical architecture, leaving each free to follow his inspirations in striking out a mode of expression for himself; or, if the pupil could not divest his mind of a certain bias toward his teacher's manner, he felt at least an eclectic influence. It is interesting to observe that while the first work of each of the gentlemen just mentioned closely resembles that of the others and of their preceptor, their later subjects show more and more of divergence and of independent treatment; and that whereas the first experiments of Furness in design show the most timidity and least promise, his last achievements (how far modified by the influence of his partner, Hewitt, I have no means of judging) show the most audacity certainly, and perhaps the most individualism.

Fergusson says that "if it were possible to conceive the Americans taking the time and trouble necessary to think out a common sense style, . . . they might really become the authors of a new form of art." He adds, somewhat petulantly, "Whatever faults we [the English] have committed, . . . the Americans have exaggerated; and the disappointing part is that they do not evince the least tendency to shake off our errors in copying, which in a new and free country they might easily have done." But I cannot help thinking that if Fergusson were to see some of the work done here in the last decade, he would at least modify his opinion, and



own that there is growing up a distinctive school of American architecture, and that Hunt, more than any one else, may be considered its father. Or, if he would not make this admission, I think Viollet-le-Duc would; for though as an architect and archæologist he is more of a mere Frenchman than Fergusson, as an observer and historian of architecture, is a mere Englishman, the former is much more of an artist, and would be more likely to discern and appreciate originality than the latter.

A *résumé* of the facts of the last century, interesting to architects, would be incomplete without adverting, even at the risk of our organization being accused of self-glorification, to our own doings as an Institute.

Our chairman at the last Philadelphia Convention gave us a slight sketch<sup>1</sup> of the precursor of our body, the old Institute, founded forty years ago under the chairmanship of A. J. Davis and the secretaryship of the President of the Convention, Thomas U. Walter, who are, I think, the only survivors of its twenty-five professional members. It had but a brief period of action, and a seemingly fruitless existence subsequently; but it is safe to say that if it had not breathed the breath of life into the idea of association among American architects, our Institute would not yet have been born. Yet we owe at least an equal debt of gratitude to those among us who in 1857 revived the dormant project, under difficulties arising from isolation and mutual distrust, from professional rivalry, and varying standards of education and habit, which it is perhaps impossible for the younger members to appreciate fully. During the war, there seemed danger that the Institute would again lapse, for it disbanded, though it did not disorganize. After the war, however, it resumed its functions; but, as most of you remember, it was not till 1867 that under the Chapter system it began to lead an active life.

And what, in the nine years of our life as a national organization, have we accomplished? So far as tangible results are concerned, its record lies before you in the shape of fourteen handsomely printed pamphlets suitable for binding together in uniform volumes, and in which the young architect who studies them will find much to his advantage. Four of these pamphlets are on constructional subjects; one gives a sketch of the history of art societies, particularly architectural ones, and discusses the possibilities for the latter; while nine cover the proceedings, in whole or in part, of the Annual Conventions of the Institute since its re-organization under the Chapter system. The Proceedings include addresses by President Upjohn, Dr. Walter, and other members of the Institute, and by distinguished laymen. That of Arthur Gilman, in the first Proceedings, gives an amusing sketch of the old-time commercial architect. I mean the *mere* commercial architect; for the architect who has not a working reserve of the commercial element in him is little likely to be of much service to himself, though he may be partially—he cannot be wholly or at his best—utilized by others in the service of the public. The mere commercial architect however is not dead, yet, though the advance of general art culture in the public and the influence of this Institute in its specific

art have compelled him to acquire or at least to assume attributes of a considerably higher order than formerly, and to secure assistance that is often adequate to the honest expression of good building-art. For without undertaking to turn itself into a trades-union, or into a mutual admiration society,—of both of which I hope we all have an equal and holy horror,—or to interfere one iota with individual preferences and exigencies in the conduct of their private business by its members, the Institute has already in considerable measure educated the cultured classes of the community to an appreciation of the architect's just claims, and obtained recognition in the courts of a moderately remunerative schedule of rates as being customary and proper; so that even though his "ring" methods may still debar the improved commercial architect from associative recognition in his fraternity, the public is not nearly so apt as it once was to find its ignorance in art and construction met half way by that of the practitioner, and its perhaps correct pecuniary valuation of his poor work met more than half way by his incompetency and his professional throat-cutting; and consequently it is not so apt as formerly to suffer in his productions. An address by R. G. Hatfield suggests some much-needed practical methods for supplying deficiencies of qualification in practitioners, though they should be cautiously applied if the mental independence so necessary to creative functions is to be preserved intact; and one by Wight clearly emphasizes the evils resulting from the isolation which architects, sometimes simply through a morbid development of the artistic temperament, but often also through sheer egotism, so frequently enforce on themselves, and through themselves on the public. The proceedings also include a number of papers and debates on constructional and æsthetical subjects, and the annual reports of the various Chapters and committees of the Institute, among the last being the instructive reports of the Education Committee, and the invaluable observations, full of suggestions for future utilization, of the Committee on Professional Practice, both of them the work of their chairman, Mr. Ware. Among the addresses made to our Society by persons outside of the profession will be found one by E. L. Godkin, editor of the *Nation*, on professional guilds, and others by President Eliot of Harvard, President Runkle of the Massachusetts Institute of Technology, Hon. Rufus King of the Cincinnati University, and Emery A. Storrs of Chicago; while in the closing address of the Rev. Dr. Furness, at the previous convention in this city,<sup>1</sup> we have perhaps the best word, as regards appreciativeness, fitness, tact, and beauty, that has ever been spoken to an active body of our calling by a non-architect. Properly disclaiming any authoritative knowledge of the opulent alphabet of our art, as every layman will who has studied its first letter, and begins to realize that an approximate mastery of the whole subject is the work of half a lifetime, he nevertheless shows such a sensitiveness and receptivity to the spirit of architecture, and such an insight into our present conditions and into the possibilities among us for developing that spirit into shape and translating it into our vernacular, as would

<sup>1</sup> See Fourth Annual Proceedings, p. 207.

<sup>1</sup> See Fourth Annual Proceedings, p. 247.



form the best possible starting-points for any young architect having the will and ability to achieve an artistic success in conjunction with a commercial one, consonant with self-respect.

For many years the trained portion of the profession have regarded the establishment of a literary and illustrated serial organ as a desideratum of the first magnitude; and the subject, always mooted in the Institute, was taken up as a practical question not long after its re-organization into Chapters. It is true that within the last three or four decades various publishers had a number of times attempted to supply a similar demand developed on a low scale. Some of us can recall Ranlett's *Journal* published nearly thirty years ago, and a number of subsequent experiments, generally living a brief existence under some title inclusive of the words "architect" and "builder." Apart from their character as commercial ventures, they generally showed the best intentions on the part of the transitory editors and their collaborators; and they undoubtedly prepared their very limited public to hope and indirectly to prepare for better things; while one, issued I think in Cincinnati, and conducted by an architect of the name of Hamilton, showed decided indications of both literary and artistic ability. But it was not until the appearance two or three years ago of the *Architectural Sketch-Book*, edited by the Portfolio Club of Boston, and of the *New York Sketch-Book of Architecture*, for the conduct of which we have been indebted, it is understood, to Mr. C. F. McKim and Mr. Stanford White, that anything in this way, commensurate with the wishes of the upper ranks of the profession, was accomplished. Simultaneously several members of the Philadelphia Chapter, in conjunction with some fellow-artists of the easel type, issued a series of etchings illustrating their work in both kinds. It lived, it is understood, but a few months. The two others still continue. As, however, they are and were exclusively devoted to illustrations and the briefest possible description of such, the literary element of the profession remained unutilized. And as literature is the only solvent of all specialties in the conduct of life, and not the least of those in art, and as no specialty can achieve its maximum rank and influence without the practical application of its own literary element, these facts decided the Publication Committee not to relax its efforts. It continued a correspondence with various publishers which had already extended over several years, and at the last Convention of the Institute reported a scheme arranged with the well-known publishing house of James R. Osgood & Co., for the establishment of an architectural organ of high character, both as regards its literary and artistic sphere, to be under the editorship of one of our Fellows, a graduate of Harvard, W. P. P. Longfellow, — a name already renowned in that art which is as exquisite as music, as old as the pyramids, and as universal as human affections. The project was unanimously indorsed by the Institute; and a few weeks after, on the first day of the present year appeared the first number of the *American Architect and Building News*, which, if liberally managed and replenished by the pen and pencil contributions of architects who know how to use either, can hardly fail to become as a lamp to our feet, and a shield to our arms

in our daily strife with the ignorance both of ourselves and of the public.

Through its component parts — the Chapters — the Institute has partially improved the building-laws of the country in various localities. It has called public attention to the deficiencies and evils of the public service in relation to the national structures, and it has through one of its members attained temporary vantage ground for improving that service.

Much more it has done that cannot be measured or written. And whether he recognizes it or not, whether he supports or contemns the Institute, there is no young architect whose position and prospects are not improved by it.

Wherefore the Institute proposes to go on with its legitimate work. It proposes to carry forward to completion the structure it has already reared on the foundation of its constitution, "to unite in fellowship the architects of this continent, and to combine their efforts so as to promote the artistic, scientific, and practical efficiency of the profession." It proposes to have the laws in relation to public health and safety, as connected with buildings, perfected. It contemplates a permanent foothold for the "right man in the right place" to improve and regulate by the use of the best-trained genius and talent in its speciality, the national, state, and municipal architectural service of the country. It proposes to co-ordinate local practice so that it may everywhere enure to the common good, as far as that practice will bear co-ordination, without losing vitality and color. As one among many needful steps to this end, the revised formula for a general building-contract as provided for at the last Convention will presently be laid before you. It is very unlikely that any of its provisions will suit the exigencies of all localities, or that any of the various architects throughout this broad land will accept it without change, omission, or addition; but it may well be adopted as the skeleton, in whole or part, of American building-contracts, and will, it is hoped, prove an efficient aid to that unification of the exoteric relations of the profession, which is indispensable not only to the best attainable conditions between architects and their clients, and to the adoption of the best architecture by the public, but indirectly to maximum opportunities for that esoteric development without which the attempt to produce such architecture must fail.

There is much more to do in this direction. At the last Convention in this city, an attempt was made to regulate the competition system, a very difficult subject, but perhaps not impregnable to amelioration. As the country progresses in population and wealth (for "panics" and "hard times" do not permanently affect the onward course of a growing nation) the practice — necessary where the centres of activity are so widely separated — of superintendence by proxy will inevitably become not uncommon. Very considerable diversity now exists in the local interpretation of the various technical terms used in building-operations, as is evident at every convention where the debates turn on technical points; and the necessity for co-ordinating them to a common standard is becoming imminent.



This will have to be accomplished before the success of another desideratum — which might also be made a potent co-ordinative agent — can be assured; that is, of a manual suitable for the every-day use of an American practitioner or assistant, a thorough pocket companion, containing the prices for all kinds of building-material and labor, as well as time-saving formulæ for the calculations as to quantity and strength of materials, etc., he is constantly required to make. These *vade-mecums* are produced in great perfection in Europe to suit the various countries there, though they might be raised to a higher grade than usual, and made serviceable to the architect in his relations with possible clients, as well as with assured ones, by briefly giving the main dates in the chronology of architectural forms, as also the particulars and parallels, so far as expressible in figures, of the principal buildings in the world; as well as much other serviceable material that might be compressed into brief space. But even the best of those published for the English market are, owing to the great differences in American terminology, and in the methods and material of construction, almost valueless to the cis-Atlantic practitioner. It is true that there have been at least two attempts to supply the American public with such a work, — one, the "Contractor's Manual and Builder's Price Book, by A. Bryant Clough, architect," published in New York in 1855; and the other, which is but four years old, the "Architect's and Builder's Pocket Companion and Price Book, by Frank W. Vogdes, architect," published in Louisville. The first was such a thoroughly crude and illiterate performance, that the information it gave, even when trustworthy, was almost valueless for purposes of reference. The last is a considerably better production, full of valuable information, but not well arranged or indexed, and otherwise below the standard the Institute should set for itself in fathering such a work. A catechism for architectural pupils of construction, applicable to American materials and methods, and one suitable for popular reading, concisely covering the history and æsthetics of architecture are both greatly needed; and the Institute could do few better things than oversee the preparation and distribution of such aids to the production and appreciation of good work. Good formulæ for specifications, as well as one for a building-contract, are needed in American practice. Some of the cheap building-publications have done something in this direction for inferior classes of structures; and William T. Hallett has had some similar documents published, but the ground covered is too local. The matter properly comes within the province of the Institute, and if carried out to completion would form another strong link toward inter-professional union and another good service to the public. Another thing, and not the least important, remains to be mentioned; though this should be an affair of the Chapters, and only referred to the Institute for purposes of co-ordination, — that is, the establishment of schools having large outdoor areas connected with them, wherein the various constructive processes of the building-art could be practically learnt by students, through the medium of skilled artisans, with whom arrangements for the pur-

pose could be readily and cheaply made; for though assiduous and conscientious practice is needed to attain the very useful and honorable position of a genuine skilled workman (which is recognized in the large remuneration he commands) the processes by which the position is attainable are easily and may be very quickly learnt. Students could under such a system themselves handle the trowel and plane if they should see fit, — though there would be little need to use their hands at all if they should use their eyes properly, — and acquire the most thorough conversancy with the detail and dialect of practice on its lowest plane, without the slightest risk of submerging their æsthetical and creative qualities, as they most likely would if they should enter an artisan's workshop as apprentices under the grievously mistaken notion that they would learn to be "practical" by so doing. They would, on the contrary, be committing artistic suicide. Nine-tenths of their time — the precious seedtime of youth — a thousand-fold better employed in geometrical, freehand, and perspective drawing, and in the study of the literature of their specialty, would be absolutely wasted for professional purposes. Nor need they by resorting to such an outdoor-work school as I suggest, be in fear of losing a particle of social prestige, as they would be by adopting the other alternative; while the practical gain to them in their after-intercourse as practitioners or assistants with artisans would be simply immeasurable. A thorough knowledge of the various kinds of material and workmanship would become a part of their capital. The various kinds of bricks, and the various kinds of mortar and bond in which to lay them, the various woods and the various uses of the timbers, planks, etc., into which they are cut, the differences of qualities and methods in material and constructive treatment of stone, iron, and other metals, slate, tiles for roofing or for decorative purposes, terra-cotta, etc. — all this would be as familiar to them as the use of the T-square; and being thus familiar with them, the limitations they impose upon the student's powers of invention would be appreciated and acknowledged in his designs; while, on the other hand, those powers would not be unnecessarily curbed and thwarted by his dread of the unknown quantity. Their true and really very inferior proportions in the broad scope of artistic creation would be recognized; and the young architect would be saved the humiliating feeling, with all its evil consequences to the creative faculty, which leads him when he leaves his drawing-board for the outdoor work of construction, to overrate and defer to the so-called "practical" man, who knows nothing outside of his little technical rut. I think the committees on education of all the Chapters share a common feeling of disappointment as regards the results or rather the non-results of their efforts in behalf of the Junior members. The New York Chapter has thoroughly tested the illimitable capacity of the students and draughtsmen in our profession for refusing, or perhaps I should say for being unable, to avail themselves of the offers made to them of the absolute and exclusive control of all the appliances of that Chapter at stated and frequent times; and I, for one, have made up my mind that the stars in their courses are not more

certain than the operation of laws resulting from differences of age and of professional and social conditions, the latter quite as often in favor of the Junior as of the Senior, in preventing fellowship on terms of equality, the only kind of fellowship that can conduce to self-conscious improvement, between the practising Seniors and the subordinate Juniors of the profession. But if such outdoor schools as these were established, the Juniors would feel that that most pressing need, the acquisition of "practical" knowledge which leads them till they discover the difficulty of association with their practising elders, to seek for it among those of long professional experience, would be met without any loss of the self-respect so essential to the artist, and the self-assertion so dear to republican youth; while the work of assimilating the rising generation of our co-specialists with the Institute, before being deteriorated by close professional association with and dependence on an inferior class of architects would be a very much easier one than it now is.

But to do all this, or any considerable portion of it, we must increase our numbers, means, appliances, and opportunities. We have done much of missionary work by correspondence, but almost nothing in person; and those who have had most to do with the formation and administration of wide-spread organizations will, I think, concur in asserting that while one autograph letter is equal in result to any consecutive number of printed circulars, one face-to-face interview between possible proselytes, and a missionary who believes in his mission, is, as a rule, worth a hundred autograph letters; though occasionally, under certain circumstances, a letter may carry more weight than an interview. To do this, we must find modes of harmonizing the central and local exigencies and responsibilities of our Federal organization. This is the key-note struck by Mr. Van Brunt in the Annual Address of last year; and by various documents which will be presented to you before this Convention closes, you will discover that the question has in the interim been a prominent one in the minds of both central and local representatives. Perhaps we might get some serviceable hints from the methods of our sister Society of Engineers, on questions of membership, finance, and current administration. One thing is notable,—that since that body has discarded what may be called the amateur system of management, its membership and its revenues have trebled. Yet we shall probably be disappointed if we expect too much from the engineers' body in the way of suggestion; for while the two societies work on a common basis in some points, just as the two professions represented by them sometimes touch closely in their every-day practice, there are nevertheless, in the one case as in the other, wide divergences. At some points engineering and architecture overlap each other; but since the days when Leonardo in his practice united applied science and art in equal perfection, the professional divergence of architect and engineer has widened more and more, at least in the metropolitan centres, though in smaller ones the two professions are still, to a considerable extent, united—for the same reason that in a village store, groceries and ribbons are sold over the same counter. It seems to me

moreover, that the practitioners in a profession which has mathematics for its exclusive basis must necessarily possess elements of cohesion greatly in excess of those existing among the professors of a practice which is indeed also based on the eternal foundations of mathematics, but into every stone and every line of which enter, in addition, more or less of the imponderable but exacting factors of that everlasting spirit of beauty, which admits of—which indeed, as human nature is constituted, necessitates—endless forms of concretion, and the sharpest rivalry, the intensest partisanship, especially among the young and undisciplined, on perpetually recurring questions of method and style. It seems to me, the same causes which have produced this divergence will always operate to give an association of engineers a great advantage in numbers over an association of architects in the same community; and, consequently, in revenues derivable from membership. Moreover, comparing the large number of practising engineers resident in the United States with the list of practising architects, it is probable that the margin of difference in the inclusiveness of the two organizations is not so wide as may appear at first blush. But whether on the one hand, our body is too loose in the qualifications it demands in professional members of the higher grade, or on the other it is too exact in its requirements for those of the lower grade; whether again, in a federation covering a large territory,—the civilization of which ranges in degree from the roughness and crudity of frontier life to a high standard of culture,—it is not necessary to relax the qualificative demand in favor of the most indulgent consideration of the mere question of locality,—all this requires serious consideration, and will sooner or later demand discussion. All associative bodies, all parliamentary bodies, must perforce practise equality, from the Christian Church and the United States Legislature, down to the village debating club. The blessing of the hierarchal primate counts for no more than that of the village deacon; the vote of the backwoods representative has equal efficacy with that of the most learned and most distinguished senator. In a certain sense the highly qualified architect loses by associative work with the poorly qualified one; and *vice versa*, in a certain sense the ill-qualified architect loses by association with the well-qualified one; but in a third sense they both gain much more than they lose. "Man shall not live by bread alone," neither can he fulfil his duty to society and to his speciality by acting the part of a big sponge. The sprat-swallowing whale of commerce and finance may be unavoidable in the market-places and on the exchange; but in art, the smallest contribution of the most obscure member to the general stock of ideas is as valuable as the acquisition of fact from any source is to the man of science. He cannot afford to do without it. There is a moral gain in fellowship which overleaps exterior barriers, and fructifies the intellectual powers which form the artists' capital.

In our deliberations we must realize that the work of the Institute is past the period, if ever that period existed for it, when *dilettante* or sporadic methods of administration can be otherwise than a stumbling-block



and foolishness. Those who have borne the heat of the day may well feel relieved, so far as their mere personal comfort is concerned, if their burdens are removed to other shoulders; but they can but feel anxious lest the painfully gathered fruit of their long labors should be imperilled by inappreciation of the amount of current work involved, and by inaptitude for the very exceptional handling it requires. It is true that after a perfect system of book-keeping and collection has been organized for a working body, its revenue, if small, may be gathered at a very trifling outlay of simple clerical labor. Figures are constants which know no shadow of turning, and are moved by no considerations of the past or present or future. They are amenable neither to fear nor hope, to experience nor inexperience, to love nor hate, to suspicion nor rivalry. Imagination sets no trap, aspiration has no lure, unbalanced ambition holds no scourge for them. But when the factors of the problem to be solved are human, the case is far different. It is no child's play to harmonize the views and elicit methods for securing the best interests of those — old, middle-aged, and young — who approach the same subject from many varying points of the physical, mental, educational, and moral compass. And when that subject embraces the vital issues of professional reputation and daily bread, and combines inseparable elements that deal on the one hand with the coarsest and most intractable of materials, and on the other soar to "the highest heaven of invention," the task of constructing an available platform for the whole body is as difficult as can well be imagined. The amount of correspondence — both perfunctory and special — it involves is equal to that of many average practitioners put together; and the qualifications it demands for its special work are of no low grade, certainly not inferior to those required for securing and carrying on the most extensive and the most important personal practice; while the selfishness and unscrupulousness, the time-serving and charlatanism, so often employed with long-continued *éclat* in private enterprise, are altogether unavailable for the stable and permanent success of artistic or indeed of any other kind of federations which, apart from the satisfaction of carrying out a high and beneficent public

aim, have very little to offer their daily workers but barren honor, hard labor, and the irresponsible fancies, the suspicions and hypercriticism, of ignorance, incompetence, discontent, or jealousy.

The current administration of the Institute in the multi-form, delicate, and complex duties which environ it cannot now — if ever it could successfully — be carried on by any lay figure. There is here and there in the combinations of a community, a man whose achievements and record in his speciality are so shining, that his mere name becomes valuable to his fellows, and forms a fitting and desirable figure-head to the ship that carries them all. When he is wanted, the crown is thrust upon him, whether he will or no. But so far as its daily working-appliances are concerned, such a society as ours, working without adequate means for its due position among the working forces of its community, cannot afford to be used in his own interest by any secondary figure-head. Nor can it afford to be used by the alert egotist who — whether with sincerely public-spirited or merely selfish intentions, or with a mixture of both, makes little difference to the results — sallies from one organization to another, and, talking his way into the working departments of all, yields free reins to his imagination, which is apt to be much in excess of his knowledge and of his powers for sustained effort; and gives endless labor to his coadjutors, by the continual ransacking of mare's-nests and by incessantly initiating steps which, whether made in good faith or as a means of self-advertisement, frequently lead nowhere; and the sequences of which, if there be any, he leaves to others to drudge over, himself meanwhile taking the credit of their labors. No, what our Association needs above every thing, what is indispensable to the permanent success of any organization of practical aims and broad scope, after its mere preliminary steps are accomplished, is that its current administration shall be conducted, not on a desultory amateur system, but as a paramount obligation. For the consumption of time, faithfulness, industry, sagacity, and tact needed for the success of our Institute is very great; but if we expend them, the reward will be correspondingly great, and perhaps not so far off as we might suppose.

## PAPER ON THE ARCHITECTURAL EXHIBIT OF THE CENTENNIAL EXHIBITION.

BY R. M. HUNT, FELLOW.

MR. PRESIDENT AND GENTLEMEN OF THE INSTITUTE, — I propose to call your attention to a brief review of the architectural exhibit of the Centennial Exhibition, — a most appropriate subject for discussion during our Convention of 1876.

I beg therefore to ask your consideration, first, of some of the effects occasioned by the great architectural revival since 1851, the natural outgrowth of the first World's Fair, and the succeeding ones of London, Paris, and Vienna.

One of the most useful and practical benefits of these great International Exhibitions is the familiar manner in which the industrial arts have been presented to the general public, as well as to the specialist; and which has been of the greatest possible service in educating and cultivating laymen, as well as instructing professional students.

And what has so told upon the individual mind has in a larger way influenced municipalities and corporations; resulting in the greater attention paid to sani-

tary science of late years; the elaborate and thorough systems of sewerage and drainage; the lighting of our houses and streets with gas; telegraphic communication and rapid transit; the introduction of healthful and plentiful supplies of water and air into the midst of centres of population; to all of which little or no thought was given formerly, but which now are deemed of paramount importance in the construction of our modern cities.

In the various capital cities of Europe, the narrow, tortuous, dismal streets of the middle ages, which existed almost intact until a quarter of a century ago, have made way for broad and noble thoroughfares in harmony with the requirements of the day: edifices are erected after the *new*, not the *old*; and the spirit of improvement which the conventionalist and the antiquarian call the "curse of the age" tears down the damp old walls, and air and sunlight now pour in where disease and crime once held high festival. The cry was loud in Paris, when Baron Haussmann, under Napoleon III., opened his boulevards right and left, giving breathing space to its population of millions; and many a traveller to-day sighs in Rome over the strong-limbed Piedmontese who is laying the sewers and drains under the new *régime*, to drive away the very fever which might send the same traveller home, shorn of his strength, a sadder and a wiser man. He sighs because the lazy, dirty, charmingly picturesque Roman peasant is being pushed out of sight.

It cannot be denied that some quaint and picturesque nooks and corners have disappeared, nor that certain historical landmarks have been obliterated; but, as a general rule, monuments of historical interest or artistic value have been preserved and repaired, even reconstructed, particularly in France, and under the empire, which restored with great minuteness of detail châteaux and churches fast crumbling away under the heavy foot of time. Even in our new country, where so much remains to be accomplished, many systematically find fault with this so-called "mania for modern improvement," which must grow out of the wants and requirements of modern civilization, and with us, in a peculiar degree, out of the rapid growth of large cities and manufacturing towns, where cause and effect follow each other with a rapidity unknown in the Old World.

We, as a body, have accomplished much in this direction; and yet it is a fact, hardly to be denied, that our profession does not hold in this country the elevated position it has always held in Europe. Our task is, however, a peculiarly difficult one; for it is no easy matter in a new country to enlist the sympathies of the general public beyond the securing of the more material results; and not until art-education has become more general can we hope for that sympathy and appreciation which is born of knowledge.

But already there is a promise of better things. A few technological and industrial-art schools are in successful operation, and the first steps have been taken toward the art-education of the masses; while, in this Centennial year, we have just cause to congratulate ourselves upon the establishment of Art Museums,

similar to that of the South Kensington in London, in several of our larger cities; and we may reasonably hope that our Exhibition will stimulate and improve all our art-industries, as the first World's Fair improved those of Great Britain.

Having thus alluded to some of the important bearings which international exhibitions have on modern progress, before considering the architectural exhibits contained in the various buildings, a few words about the locality and the buildings themselves might not be amiss.

The Exhibition grounds, in Fairmount Park, which possess the most striking natural advantages, comprise about two hundred and forty acres, and are on an elevated plateau, traversed by two small streams flowing into the Schuylkill River. This admirably adapted site, well wooded and picturesque, has rather the form of an irregular equilateral triangle, the south side of which is occupied by the Main Building and Machinery Hall; while Memorial Hall and Horticultural and Agricultural Halls are on the north-east side, with the Woman's Pavilion, United States Government Building, and most of the States' buildings, grouped toward the north-west. Interspersed among these are about two hundred structures, comprising foreign commissioners' buildings, those for the special exhibits, cafés, restaurants, bazaars, etc. The grounds are tastefully laid out as a landscape garden, with asphalted roads and walks following the natural contour of the land. A few broad, straight avenues, furnishing a more direct communication between the most important points, are wisely introduced, and form a grand and noble feature; while, on account of the vast extent of the premises, and the great distance between the buildings, a novel feature—that of a passenger-railway, running in close proximity to the principal buildings—has been introduced. The Exhibition buildings, with few exceptions, are well adapted to their various purposes, and are appropriate in design, and neatly executed. It is to be regretted, however, that more attention was not paid to the various structures erected by the different States and by special exhibitors. With the exception of a few typical structures, mostly erected by foreign nations, little can be said in commendation; in fact, the great majority are beneath criticism, architecturally considered; whereas a proper attention to this important subject would have much added to the exterior beauty of the Exhibition.

Without entering into minute details of the various buildings of the Exhibition, a few general remarks may not here be inappropriate.

The Main Exhibition Building is parallelogram in form, and covers an area of more than twenty acres. It is 1,880 feet long, 464 feet wide, and 70 feet high, and was erected in about eighteen months, at a cost of \$1,580,000. The principal nave, 120 feet wide, extends between the galleries located at either end, and is accompanied by two others, each 100 feet in width, with intervening and outside aisles, respectively 48 and 24 feet wide. Similar naves with intervening aisles cross the building in the middle. Iron columns placed 24 feet apart—lengthwise of the building—support



the wrought-iron trusses of the roof, which is covered with tin. The flooring is of plank, laid on sleepers resting directly on the ground, with no open space beneath. — a precaution against fire; a complete system of water supply and drainage being also provided for protection against such a contingency, and for sanitary purposes. The sides of the building are filled in between the columns with brick-work to the height of seven feet, with glazed sash above, a portion of which is movable for ventilation. Louvre ventilators are also introduced over the main naves, together with skylights.

The general effect of the building is satisfactory, considering its temporary character, and the consequent imposed restriction as to cost, and also in view of the materials used, — glass and iron. It should be here stated that the columns and trusses are so designed as to enable them to be taken down and used elsewhere. As might be expected, there is a total absence of any thing like monumental grandeur, or even apparent substantiality, about the building. A certain stiffness and stringy monotony pervade the whole structure; while the relative height, as compared to the vast area covered, produces a squat appearance.

The façades, with their central features and corner towers, connected by lower galleries in front of the main walls, are somewhat relieved of their monotony by pleasing effects of light and shade.

The central portion, carried up with its towers, forms an appropriate crowning to the general mass.

The interior is light and pleasing, but wanting in effect and variety. The spectator, taking in as he does at a glance the entire space, fails to appreciate the extent and vastness of the *ensemble*.

The ground-plan of the Paris Exhibition of 1867 — with its concentric oval naves and radiating aisles, presenting an ever-changing variety — was far more satisfactory in this respect, besides being better adapted for the classification of the various exhibits, either in groups, or as national exhibits. The abandonment of any similar plan is to be attributed to the great loss necessarily sustained; as the mass of the materials, when taken down, can be put to no practical use.

Machinery Hall, also a parallelogram in form, is 1,402 feet long and 360 feet wide, and covers an area of about fourteen acres. It was erected in nine months, at a cost of \$542,300. Two main avenues, 90 feet wide, 70 feet high, and 1,360 feet long (the distance between the galleries occupying the ends of the building), are accompanied by one intervening and two side aisles, each 60 feet wide, and 40 feet high. A transept 90 feet wide crosses in the middle of the building, and extends beyond the main hall on the south side. This is flanked by aisles 60 feet wide, and forms an annex for hydraulic machinery. On account of the great similarity in plan between this and the main building, the effect produced is much the same: the interior of Machinery Hall, however, appears more substantial, due in part to the use of wood in its construction; whilst great praise is due to the admirable arrangement of the hydraulic annex which forms so marked a feature.

Agricultural Hall was erected in about eight months,

at a cost of \$260,000; and is 820 feet long, 540 feet wide, and covers an area of over ten acres.

The main nave is crossed at intervals and at right angles by three similar ones, all constructed of Howe truss arches of Gothic form. The spaces between these naves, and the spaces which occur at the four corners of the building also, form, as it were, so many covered courts. The disposition of this building is well adapted to its purposes; and it owes much of the effectiveness of its interior to its grand arches springing directly from the ground, — a very satisfactory feature, contrasting favorably with the stilted and rather unstable appearance of the perpendicular supports employed in the two buildings just alluded to.

The United States Government Building (with its naves and aisles) in the form of a Latin cross, and the Women's Pavilion in the form of a Greek cross (with accompanying corner courts at the angles), respectively cover an area of 102,840 square feet and 26,368 square feet. These constructions are of wood, and are effective in their appearance, both externally and internally. This is particularly due to their disposition in ground-plan, which represents types so familiar to us all.

Among the minor temporary structures worthy of passing notice are a United States Post Hospital, and an Ordnance Laboratory Building. This latter structure consists of a wrought-iron frame, riveted together, and covered with a light wood casing. In the event of an explosion, only the roof and sides would be carried away; while the frame would stand, to protect inmates against injury from falling materials.

A peculiar feature to be observed in the Art Annex Building is the communication between the numerous rooms which is provided for in the angles. Good hanging space is thus gained, but at the expense of considerable perplexity to the visitor.

The State Buildings of Ohio, New Jersey, Massachusetts, and Connecticut, are to be commended; the two latter being in the style of the old Colonial homes of New England, the former representing types of our modern country-houses. In the Ohio Building, a great variety of the building materials of that State are cleverly introduced.

The New York State Building is truly remarkable from quite another point of view, and may be intended as a representation of the *New American Style or Order of Architecture*, based on hexagonal principles, models of which form a curious exhibit in the Agricultural Hall!

A marked contrast exists between most of these State structures and those of England, Germany, Sweden, France, and Japan, all of which are very praiseworthy, and typical in design and execution.

A few words, in conclusion, about those of the exhibition buildings which are destined to remain, — Memorial and Agricultural Halls. The latter, constructed in the Moorish style, is appropriately located on a terrace. On either side of a central conservatory, 230 by 80 feet, and 55 feet high, are the forcing-houses. The ends of the building are devoted to reception and dining-rooms, offices, &c. Four principal entrance vestibules occupy the middle of the four sides: from these, stairs lead to the interior and exterior galleries above.



In the basement, which is fire-proof, are the kitchens, storerooms, heating apparatus, etc. This building, with an area for exhibition-purposes of 122,500 square feet, was built in eleven months, at a cost of \$300,000. The ensemble is satisfactory, especially when viewed at an angle; the curved surface of the glass roofs of the forcing-houses gracefully harmonizing with the middle portion above, which is surmounted by a lantern.

Memorial Hall, also located on a terrace, was erected by the State of Pennsylvania and the City of Philadelphia, and is by far the most pretentious structure on the Exhibition grounds. It is fire-proof, and covers about an acre and a half; it being 365 feet by 200 feet, and is 59 feet high, over a basement 12 feet in height. Its cost was \$1,500,000, and twenty months were employed in its construction. It is hereafter to be used as an Industrial Art Museum, to be inaugurated at the close of the Exhibition. The principal entrance vestibule, 82 feet by 60 feet, and 53 feet high, opens into a grand central hall 83 feet square and 80 feet high; the square dome above rising exteriorly to the height of 150 feet. On either side of this central hall are located the main galleries, 98 feet long, and of the same width as the hall. These are flanked by cross-galleries at the ends, 89 feet by 28 feet, which extend between the pavilions at the corners. In the rear, the spaces between the corner pavilions and the central entrance are devoted to studios and small exhibition-rooms, with a communicating corridor. These latter rooms, also those in the corner pavilions, are lighted by side-lights: in the remainder of the building sky-lights are used. Open arcades are happily introduced in the principal façade, which extend from either side of the main vestibule to the corner pavilions: these arcades form covered promenades, and at the same time serve as screens to the blank walls of the galleries. The intervening spaces between these arcades and the outer walls of the main galleries are laid out in garden-plats.

At a certain distance the general effect of the masses is rather satisfactory; but upon a nearer approach, the building, which is constructed of granite and in the Renaissance style, loses much; the ornamentation being very commonplace and meagre in design, while in execution it leaves much to be desired. Great defects also exist in the interior distribution, among the most flagrant of which is the poor accommodation of the upper-stories of the corner pavilions. Greater simplicity of design and breadth of treatment, with less ornamentation, would undoubtedly have produced a nobler effect, and been more in harmony with the material used, perhaps not the most appropriate. A want of scale also pervades the details throughout: this is specially observable in the main central hall, the dome of which rests clumsily on the walls.

In view of the fine and varied exhibits made in painting and sculpture, and of the numerous and interesting displays in the art-industries, it can hardly be said that their sister art of architecture has been fairly represented at the Centennial Exhibition, whether considered æsthetically or as an art of construction; the designs being few in number and mostly of minor importance. This may be somewhat accounted for by

the fact, that architectural designs, and projects of construction, have often necessarily only a local interest; while the technical character of architectural drawings prevents them from being appreciated, or even properly understood, by the general public. To the great number also of architectural publications which have sprung into existence since a few years, containing every thing of interest to the profession, may be attributed the meagreness of the exhibits. For these and other causes, geometrical drawings — of such paramount importance — have gradually been superseded by perspective views; whilst the latter too often have been, as on this occasion, supplanted by photographic views of the finished structures, so that the handiwork of the architect, so far at least as the design is concerned, is wholly ignored.

In consequence, the Exhibition is wanting in much that would render it interesting and instructive, not only to the profession, but to a large class of the public, who would certainly appreciate a thoroughness, both in architectural design and construction, which prevails abroad, and which is wanting with us; due to a more scientific and judicious use of the various building materials, and to the higher standard of taste, which naturally exists in the Old World.

As compared with the exhibits of other nations, one is struck with the ambitious pretension of our designs, overloaded as they too often are with meretricious ornament. Another salient feature is the attempt to produce novelty of effect, often resulting in a want of harmony and repose, so essential to good work. A certain insane desire to carry up some portion of a building to an excessive height was remarked upon by a foreigner, who naively inquired why it was that we Americans did this, and why a *petit bon homme* was so often stuck on the top of our buildings.

Without wishing to particularize, which would detain your kind attention too long, I cannot refrain from alluding to the satisfactory exhibit made by the State of Massachusetts. Complete sets of geometrical drawings accompany the perspective views of the various buildings. Among other projects of merit may be mentioned, as worthy of especial notice, designs for a college, a grammar-school, a hospital, an insane asylum, and an abattoir.

The brilliant display made by Great Britain in the other art departments renders the meagreness of her architectural exhibit all the more striking. The design for the decoration of St. Paul's, London, and that of the new Exchange Building, Liverpool, — the most important exhibits, — are both wanting in simplicity and breadth of treatment. In the former there is a total absence of that repose so desirable, not to say absolutely necessary, to secure that sublime grandeur and dignity which should stamp such work. The latter, in the French Renaissance style, is greatly deficient in originality of design, and in thoroughness of treatment in the general distribution of the masses of the façade, the relative importance of its principal features, and in its ornamentation.

Excepting some designs by Burges and Spiers, — those of the latter decidedly French in treatment, —



and one or two other designs, a certain crudeness prevails in the English exhibit. It is but fair to add, that but few of the prominent members of the profession in England have contributed.

This reflection applies with still greater force to the French contribution, where two rejected designs alone are worthy of particular notice: one being a noble and imposing project for the Church of the Sacré Cœur at Montmartre, by Crépînet; and the other a project for the Théâtre de la Renaissance in Paris, by Lalande, which latter is notable for the talent shown in overcoming difficulties occasioned by the restricted and irregular shape of the ground-plot. We must except also the Orléans Railway Station in Paris, by Reynaud, a work of great importance and merit, the design of which was remarkably well rendered; also certain designs and models of light-houses exhibited by the Ministry of Public Works, but which more properly belong to the engineering exhibit.

When we reflect upon the numerous and grand edifices erected by such men as Lefuel, Duc, Garnier, Questel, Millet, Ballu, and upon the thorough and remarkable restorations made by the late Duban and Viollet-le-Duc, we cannot fail to deplore that France was so inadequately represented.

Considering also the grandeur and importance of the architectural work done in Vienna by Schmidt, Hansen, Foerstel, and others, our disappointment is great indeed at seeing their grand achievements only in photography.

Russia exhibits a well-studied design of a cathedral church, not treated, unfortunately, in the Russo-Byzantine style, but rather in the Lombard, so prevalent on the borders of the Rhine.

Belgium's only exhibit is also a design for a cathedral in the Gothic style thoroughly well studied, the drawings of which are remarkably well rendered.

The projects exhibited by Italy and Spain, with one or two praiseworthy exceptions, are notable rather for their originality—even eccentricity at times—than for competent handling.

The architectural exhibit of Switzerland, though consisting mostly of designs of minor importance, is more complete than that made by any other country, nearly every canton being represented. Designs of hospitals, schools, asylums, and other public institutions, predominate. They are generally noteworthy for the ability shown in their ground-plans, which are mainly well adapted to their various requirements. But few attempts are made at any architectural effect in the

façades, which are, however, simple and appropriate. The Town Hall of Winterthur by Prof. Semper offers a striking exception in this respect. The design, by Goss, of a theatre for the city of Geneva, is also an exception. This project is unmistakably inspired by that of the Grand Opera House of Paris by Garnier. On a much smaller scale are to be recognized many of the salient features of that remarkable edifice, so superior to all others of its class in truthfulness of design, where every important part in plan is properly accentuated in elevation, and which, though not faultless, is yet much to be admired for its variety, and that richness of ornamentation so appropriate to such a monument.

That important problem, viz., the amelioration of dwellings for the laboring and industrial classes, has been almost entirely ignored at the Centennial. This absence is especially to be remarked upon, so much attention having been paid to this subject, particularly since the Paris Exhibition of 1867, when the French Emperor received a special medal for his well-merited and successful efforts in this direction. Holland and Switzerland alone furnish projects of this class; and these are very incomplete and unsatisfactory. That such buildings can be made a practical success is proved by the report of the "Improved Industrial Dwellings Company" of London, which states that no less than ten thousand persons occupied dwellings under their control in January, 1876; while their available capital was then £1,000,000. To the untiring zeal displayed during the past fourteen years by Sir Sidney H. Waterlow, chairman of the association, is due in a great measure the success of this enterprise.

Permit me, in conclusion, to allude to the unavoidable absence of our venerable President. His absence is to be especially regretted on this occasion, full as it is of past associations, present interests, and aspirations for the future; for, during half a century of indefatigable professional industry, no one among us has done more to raise the standard of our noble profession. To the record of none, whether as regards ability, integrity, or perseverance, may the architects of this country better look back for example and encouragement. Unsatisfactory in many respects as the architectural exhibit at the Centennial Exhibition is, he could not have failed to appreciate the marked change and progress made in our profession during the past fifty years,—an advancement which his own conscientious professional life has largely influenced.

## ARCHITECTURE AND ARCHITECTS AT THE CAPITAL OF THE UNITED STATES FROM ITS FOUNDATION UNTIL 1875.

BY ADOLF CLUSS, FELLOW.

THE capital of the United States was selected after mature reflection, and was nursed by professional talent from its start.

In February, 1791, Thomas Jefferson, as Secretary

of State, appointed Major Peter Charles L'Enfant "to draw the Federal town and buildings." L'Enfant was a young French engineer-officer who had volunteered in the war. He was the author of the pictur-

esque plan of Washington. An uncontrollable temper often brought him in conflict with the executive authorities, so that his official head was cut off on March 6, 1792, after one year's service. He died in 1825 in the vicinity of Washington. The foundation of the new city was coincident with Stuart's publication of "The Antiquities of Athens," which, opening a rich, unexplored mine, was followed by a predilection for the pure Grecian style and its historical revivals.

The United States Capitol and the President's House claimed first attention in the new city. Jefferson, whose experience and taste, acquired and cultivated while he was ambassador at the court of France, were highly appreciated, wrote on April 10, 1791, "For the Capitol I should prefer the adoption of some of the models of antiquity which have had the approbation of thousands of years; and for the President's House I should prefer the celebrated *fontes* of modern buildings."

A premium of five hundred dollars and a building-lot was offered for the best design for the Capitol. A contemporaneous expert writes, "This was done at a time when scarcely a professional architect could be found in any part of the United States; which is plainly to be seen from the pile of trash presented as designs."

Stephen L. Hallet, a French architect, presented plans on July 17, 1792, and his employment as architect followed. But shortly thereafter Dr. William Thornton, an English amateur of versatile manners, who had come from the West Indies, succeeded in having Hallet's plans superseded by what he claimed as his own plans, and in having the premium awarded to himself. The commissioners received instruction to act with as much delicacy as possible, and to retain Hallet in the public service; but he demurred to these arrangements, and a rivalry between the amateur and the architect followed, each of whom repeatedly modified his plans, so that after the foundations had been raised to the floor-line of the cellar, they did not fit the latest issue of either plan. Thornton had, it appears, carried the day by a neatly washed elevation; and when his ground-plans were corrected according to sound principles of construction, they looked so remarkably like Hallet's that this gentleman formally protested against the award, claimed the original invention, and begged leave to present proofs of it. Quarrels ensued: the commissioners demanded Hallet's plans; he refused to surrender them, and they in turn discharged him about July 1, 1794. Thornton was a thorough man of the world; he founded a race-course, and sported blooded horses. Hallet's name disappears from history after this time; but Thornton's claims were ridiculed before long. In the year 1804, Architect Latrobe denounced his plan in an official report to Congress, and animadverted upon the mode of carrying on the competition for plans of this great public building. He intimated that Thornton's work in the premises, being simply pictorial, could not claim dignity and consideration as an architectural composition. Hallet's original designs were restored to the archives of the Capitol after the lapse of many years, in 1871; and his memory stands vindicated at this day.

The second architect of the Capitol was George Hadfield, who had been requested to come from England, with a view to an engagement on the public buildings. He took charge of the work after Hallet's forced retirement, but was also compelled to resent the slights of Thornton and his fellow commissioners. These men in a rude manner sent Hadfield word on May 10, 1798, that his services were no longer required. Hadfield died in Washington in February, 1826. The City Hall and brick buildings with rough-cast fronts, in the Ionic style, at either side of the President's House, for the accommodation of Treasury, State, War, and Navy Departments, are his work.

Hadfield was succeeded by James Hoban, on May 28, 1798. Hoban was an Irishman, was educated at Dublin for the profession, and settled in 1780, in Charleston, S.C. After the conception of the capital, Hoban had come to Washington well recommended, was successful in the competition for designs for the President's House, was employed to construct it, and had it sufficiently advanced for occupancy in 1799. Still he could not please the civil authorities at the Capitol; and his connection therewith was ended in 1803, the north wing of the Capitol having been finished while he was in charge. The executive authority of the District was transferred from the commissioners to a superintendent of public buildings in the year 1802.

Benjamin H. Latrobe, a native of Yorkshire, England, who was educated in Germany, had made the tour of Europe, and finally had studied with Cockrell, a prominent English architect, came over in 1796 to Norfolk, and settled in Richmond, Va., where he designed the penitentiary and several mansions. In 1798 he removed to Philadelphia, where he built the old water-works on Penn Square, the old Banks of Pennsylvania and Philadelphia, and designed the Bank of the United States, subsequently built by Strickland, a pupil of his. Latrobe was called from Philadelphia to take charge of the work on the public buildings in Washington, in 1803. He accepted, and availed himself of Hadfield's services in the prosecution of the work. About New Year of 1804 Latrobe stated in a report, "The hall in which the House of Representatives is now assembled was erected in part of the permanent building. The whole of the masonry is of such bad workmanship and materials, that it would have been dangerous to have assembled within the building had not the walls been strongly supported by shores from without." This was no doubt due to the commissioners and the architects pulling in opposite directions.

Latrobe rebuilt considerable portions of the work; the old east front is considered as his work, and the south wing of the original Capitol was completed under him. The scarcity of money under Jefferson's administration protracted the work so that in 1814, when the Capitol was blown up by the British, nothing was finished besides what was indispensable for occupation. The centre part, afterwards occupied by the rotunda, consisted simply of a temporary frame passage connecting the two wings. After this act of vandalism had been accomplished, Latrobe con-



ducted the reconstruction of the building in a thorough manner. He introduced in the north wing, columns with capitals of a composite order, in the decoration of which he worked leaves and fruits of the cotton-plant, tobacco-plant, and Indian corn. Latrobe kept on good terms with the powers of the day until 1817, when a new superintendent was appointed by President Monroe. With him Latrobe soon came in collision, and resigned. He removed to Baltimore, built the cathedral and a part of the Commercial Exchange, and died in 1820, in New Orleans, where he was engaged in the construction of the water-works.

President Monroe had become acquainted with Charles Bulfinch of Boston. He was pleased with his designs in the State House, in work done on the North and South Churches in Boston, in the State House at Augusta, Me., etc. Shortly after his inauguration as president, he invited Bulfinch to take Latrobe's place. He accepted only after Latrobe's absolute resignation, and proceeded to complete the wings. He also built the rotunda, old dome, and library, mainly after Latrobe's plans. Bulfinch kept on the work until the completion of the original Capitol in 1830, when he returned to Boston, and died in 1844 at an age of eighty-one years.

In the year 1850 the necessity for an extension of the Capitol was officially recognized. Competitive designs were invited by a committee of Congress, of which Jefferson Davis was chairman. A premium of five hundred dollars was offered to the successful author, and the right was reserved to Government to combine the merits of various plans.

Architect Charles F. Anderson, an Irishman by birth, received the premium, which was paid from the contingent fund of the Senate. After the award, President Fillmore, on whom rested the final decision, had an interview arranged, to which all the competing architects were invited. Mr. Thomas U. Walter of Philadelphia was intrusted with the designs and work under radical changes in the premiated design. He kept on the work until they were virtually completed. Lieutenants M. C. Meigs and Franklin shared the responsibility of the execution of it for a number of years.

The old Capitol has fronts of a porous gray sandstone from Aquia Creek on the lower Potomac; the extensions are faced with Lee marble; its architecture is in the spirit of Italian Renaissance of the sixteenth century.

Since Mr. Walter's retirement, Mr. Edward Clark of Philadelphia, a pupil of his, has been in charge of finishing the building. The total cost of the Capitol has been about \$13,000,000, of which \$2,700,000 had been expended before the extensions were commenced.

In the history of the Capitol it was incidentally mentioned that James Hoban, one of its architects, designed and built the "White House," originally termed the "President's Palace." President Adams moved into it in 1799, before the stairs were up. His wife used the now celebrated East Room for a drying-room to hang up clothes in. The White House had hardly been fully completed in 1814, at a total cost of

\$333,307, when the British burned it. The reconstruction, including the addition of two porticos, was again intrusted to James Hoban, and involved an expense of \$301,496.25. The style of the White House is also Italian Renaissance, and does not compare unfavorably with similar edifices erected in the Old World at the same time.

Architect Robert Mills of Charleston, S.C., was engaged by President Jackson in 1830, for the government buildings of the capital. He was a pupil of James Hoban. Besides his connection with the public works in Washington, Mills has built the Monument Church in Richmond, the State Capitol at Harrisburg, the Philadelphia Mint, etc.

A building for the Treasury Department was originally erected by Hadfield between 1794 and 1799. In 1801 a fire swept part of it off. The British burned the whole building during the invasion of 1814. It was commenced anew in 1817, finished in 1823, and destroyed again by fire on March 29, 1833. In 1835 Robert Mills was appointed as the first architect of the Treasury Building as it now stands; he designed and erected the fire-proof columniated east wing. In 1855 plans for a hollow square, of which the east front already built should form one side, were taken up.

The designs of Architect Thomas U. Walter were adopted, and placed in the hands of the officials of the Treasury Department for execution.

Before the year 1850 the United States had but few and insignificant buildings of its own erected outside of the great seaports. Its customs-offices, post-offices, and court-houses were kept in rented or purchased buildings of entirely inadequate accommodations.

A general demand for new buildings sprang up, yet there was no legislative authority for the employment of architects. Ammi B. Young had designed, and had been in charge of the erection of, the Boston Custom House, a building in which the ambition of his life culminated. He was appointed to a fifteen hundred dollar clerkship, was set to work planning custom-houses, post-offices, court-houses, mints, marine hospitals, etc.; and from this humble beginning a bureau grew up rapidly which has controlled an annual expenditure of many millions on public buildings.

Under Young, the south front of the Treasury was completed in 1860, and the west front commenced. A massive facing of granite from Dix's Island in Maine was adopted for both instead of the porous sandstone used on the east wing. The west wing of the Treasury was finished in 1864 by Isaiah Rodgers of Cincinnati, the architect of the Astor House in New York, who succeeded Mr. Young as supervising architect. The fourth or north front of the Treasury Department was completed in 1870 under A. B. Mullett, the successor in office of Rodgers.

The style of the Treasury Building is purely classic, and based upon an enlargement of the Ionic columns and capitals of the Erechtheum in Athens as the æsthetical element. The cost of the completed fire-proof building, the extreme dimensions of which are 264 feet by 463 feet, has been about \$7,000,000.

On the site of the south wing of the present General

Post Office, there stood Blodget's Hotel. It was bought by the Government in the year 1810, arranged for post-offices and for Patent Office, and in the year 1836 was consumed by fire. W. F. Elliot of Washington made the plans for the south wing of the present Patent Office Building, the construction of which was in charge of Robert Mills, who was displaced in 1851 by Thomas U. Walter, who revised the plans thoroughly, and put Edward Clark in charge of the building operations. This gentleman completed, about the year 1867, the whole fire-proof building, which forms a hollow square of about 330 feet by 450 feet in size, and three stories high.

The south front is faced with Aquia Creek sandstone, and the three later wings with Maryland marble. The portico in the centre of the south front is copied from the Parthenon at Athens; and from this purely classic motive the design of the whole complex mass is developed, an imposing mass in a valuable and pleasing material. The cost was \$2,700,000.

Of the present General Post Office Building, the south wing was commenced in the year 1839, and completed after designs and in charge of Robert Mills. The three other wings completing a hollow square were commenced in 1855, and finished in 1866, according to the plans of Thomas U. Walter; the work being executed under the superintendence of officers of the Engineer Corps, assisted by Edward Clark. Its style leans to the palace architecture of Italy in the *cinquecento*, and more especially to compositions of Palladio. The extreme dimensions of the building are 300 by 200 feet; it contains a finished basement and three stories, and cost nearly \$1,900,000.

Next in chronological order a smaller department-building and conservatories, for the use of the Department of Agriculture, were designed and erected by Adolf Cluss of Washington, in the years 1867 to 1869. The material for the main building is pressed brick, with brown stone base and wrought work. The style leans to French Renaissance with mansard roof. The conservatories are kept in light Moresque forms. The expense involved was about \$175,000.

The State Department used to occupy a plain structure at the north-east corner of the present Treasury Building, to the extension of which it had to give way. In 1869 it was concluded to build a hollow square to the west of the President's House, corresponding in size with the Treasury Building, which stands to the east of it. The combustible buildings on the site, now occupied by the War and Navy Departments, are to be razed, and a large new building is to accommodate all the three departments spoken of. A competition for designs was instituted, and a Philadelphian obtained the first prize. In 1872, however, other designs prepared under A. B. Mullett were adopted. In these the conditions prescribed for the competition were set aside; and up to date \$5,000,000 have been appropriated for the work. The south wing has been completed, and the walls of the east wing are partly up. The façades of the building are designed in the rich forms of Italian Renaissance, with superincumbent Doric orders for each of the three stories, raised upon

a rusticated entrance story. The cut-stone fronts are uniformly wrought in unpolished gray granite. A system of portly mansard roofs is used for covering in this building. Since Mullett's retirement the work has been transferred to the Secretary of War, and by him placed in charge of Orville E. Babcock, an engineer-officer of the army.

Having completed the review of the principal Government buildings, we come to the Smithsonian Building, which occupies a position akin to a Government building. Mr. James Renwick of New York was selected as architect, after a competition for designs in the year 1846; and he erected a building of red sandstone, in mediæval style, at a cost of about \$325,000. Not being fire-proof, a conflagration consumed a large part of it in the winter of 1865, after which it was reconstructed and the major part of it fire-proofed under Adolf Cluss, at an expenditure of about \$130,000.

Along with these public buildings, a notice is due to the building of the Corcoran Gallery of Art, erected for public use, by W. W. Corcoran, a public-spirited millionaire. This home of art was erected in French Renaissance from designs of James Renwick, of New York. It has fronts of pressed brick work, with red sandstone wrought work, and cost about \$200,000.

The municipal authorities of Washington had the City Hall designed by George Hadfield, who began its erection in 1820. It was finished by others in 1849, and has been sold lately to the General Government for the use of the courts. The local government now maintains its dignity in rented dwellings.

The local government owns a number of fine large school buildings, which were rewarded by a medal of merit for "Progress in School Architecture," at the Vienna International Exhibition. They are the work of Adolf Cluss.

Among public institutions owned by private corporations, must be mentioned the buildings of the Howard University, on the confines of the city. They were erected between the years 1866 and 1871, and are the work of Henry R. Searle of Washington. They involved an expense of \$300,000, and were erected of a concrete stone called "the American building block." A pleasing effect in a plain modern architecture is reached by alternating the color of the blocks.

The Louise Home, an asylum for worthy aged females, due to the generosity of W. W. Corcoran, was erected about the year 1870, under E. G. Lind, the architect of the Peabody Institute in Baltimore, in chaste modern architecture, at a cost of \$200,000.

The Masonic Temple was erected in the years 1867 to 1869, in French Renaissance, under Adolf Cluss. It has a granite entrance story; above there are ashlar fronts of Connecticut brown stone with heavy Nova Scotia sandstone wrought work. It cost about \$180,000. A mansard roof remains unfinished for want of funds.

The church architecture, as well as the private architecture of the city, had lain dormant until the outbreak of the late war, before which time noteworthy improvement of these classes were only sporadic.

Some of the new work, contributed by a number of conscientious and able practitioners, compares favor



ably with that of other cities; but since the review of the Government buildings, which form the prominent architectural feature of Washington, has taxed the patience of the convention too long already, this part cannot be enlarged upon at the present occasion.

The Washington National Monument, which has been the stumbling-block of the century, must finally be alluded to. Its agonies are of long standing.

On Aug. 7, 1783, the Continental Congress resolved on the erection of an equestrian statue of Gen. Washington at the future capital, and futile efforts were made from time to time to make good this resolve. At length prominent citizens, headed by Chief Justice Marshall, formed in 1833 a voluntary association, and invoked the people of the country to assist them in redeeming the plighted faith of their representatives. In 1845 they obtained from Robert Mills a design for a monument composed of a circular colonnaded Doric building 250 feet in diameter, and 100 feet high, from which starts an obelisk-shaped shaft 55 feet square at the base, and 600 feet high above the foundations. The estimate of cost was \$1,120,000. This design was signed by the President of the United States and other public men, lithographed, and circulated in large editions, as a diploma to the contributors. In 1847 a net sum of \$87,000 had been turned in from the collections, and the work on the shaft was commenced. The corner-stone was laid with imposing public ceremonies, on July 4, 1848. In 1855 the shaft had been raised 174 feet, and \$230,000 had been spent, which exhausted the funds of the association. On Feb. 22, 1855, a special committee of Congress recommended an appropriation of \$200,000, to aid the funds of the society. About that time, the Pope of Rome, responding to the broad invitation sent throughout the world, had like many other potentates, states, towns, and societies, sent a valuable contribution block. This displeased a powerful political organization of that time so much that one night they broke into the shed, and smashed the block into atoms. They followed up this action by taking violent possession of the monument, the office, and papers, and retained them until October, 1858. For these three years no more work was done, and no collections were turned in. To prevent a repetition of such scenes, the survivors of the original movers organized under a charter from Congress on Feb. 26, 1859; but the long period of inactivity had chilled public and private sympathy, and destroyed confidence in the ultimate success of the undertaking, so that since twenty-one years not a stone has been cut or set, nor any thing done to relieve the monotony of the faithful watchman's weary hours.

On Jan. 13, 1874, the House of Representatives had another fit, and ordered the old sore to be doctored once more by a committee of thirteen. The committee procured from the Corps of Engineers of the army a recommendation to do away with the colonnaded structure, and to decrease the altitude of the shaft to 438 feet.

The Committee of the House recommended the completion of the monument according to the plan edited by the lieutenant with the scissors, and advocated a

sufficient appropriation to have it done before July 4, 1876. With this good intention on record, the movement stopped once more. But on Aug. 2, 1876, Congress appropriated, without much discussion, \$200,000 "to continue the construction of the Washington Monument." The work is to proceed under a committee, of which the Architect of the Treasury, the Architect of the Capitol, and the Chief of Engineers, U. S. A., are the expert members. An examination was prescribed to be made as to the sufficiency of the foundation, prior to commencing any work; and in case of an adverse decision, the appropriation would become null and void. At the solicitation of the committee, a board of three generals of engineers have been assigned, and are now engaged upon the duties of the new inquiry.

On July 17, 1876, was filed under the United States copyright laws "A Revised Plan of the Monument." This is a new modification of the military modification of 1874. It is claimed that the appropriation has reference to this apocryphal compound. The wording of the late act appears to bind the committee to whatever plan it had reference to, after it has been satisfied of the sufficiency of the foundation.

The naked stack they are now attempting to erect is made plausible to the general public by calling it an obelisk. Hence it is proper to state what constitutes an obelisk in the art-historian's meaning of the word, and the rank occupied by such structures in the annals of architecture.

The oldest and most colossal monuments of the earth, the solid cut-stone pyramids of Lower Egypt, are believed to have been erected about 3000 B.C. They were faced with polished granite, bearing inscriptions, on their outside as well as within their gorgeous chambers, and do not represent the beginning, but rather the culminating point of perfection, of the art of old Egypt.

The hieratic monarchical Egypt of the Pharaohs, beyond which the trace of history does not reach, rests upon the dust of a much older social organization, the national life of which, for countless ages, bore a cheerful countenance in striking contrast with the official mask of royal Egypt and its rigid conventionalism. It had developed a free art, reminiscences of which are found in the pleasant pictures from public and family life decorating the grottos, contemporaneous with the pyramids. Herodotus wrote, "The Egyptians are in their customs and laws the very opposite of all other nations." The father of history had followed all other nations under his observation from infancy through a period of rise to a culminating point of perfection, which was followed by a state of lingering decline; but in Egypt he was confronted with and puzzled by a people which at the very gates of history was already in a state of decline, so that modern Owen Jones writes, "The more ancient the monuments of Egypt, the more perfect is the art. All the remains with which we are acquainted exhibit the art in a state of decline which is doubtless inferior to the unknown perfection, but still far beyond what followed after." During the earlier

period of the so-called "old empire" of Egypt (first to twelfth dynasty, 3000–2000 years B.C.), only small-sized obelisks, from two to ten feet high, are traced; they were used for sepulchral purposes. The lofty, characteristically developed forms first appeared under the twelfth dynasty, which was followed by a contempt of art during the conquest of Egypt by the nomadic Hyksos. With the reinstatement of national sovereignty under the seventeenth dynasty, the art revived, in an age of conquests, prosperity, and luxury. It was soon inflated and weighed down by overdone ornamentation and lifeless conventionalism. Colossal sitting statues of kings and gods were placed in pairs in front of the traditional pylons flanking the propylæ of the temples; re-enforced by obelisks which in turn were set in front of these statues. The era of obelisks dawned: it culminated under the nineteenth dynasty (1600–1400 years B.C.). Pliny describes an obelisk set by Rameses Memnon Osymandyas, the Napoleon of ancient Egypt (1600 B.C.). It was 120 cubits (about 150 feet) in height, and thousands of men were employed on it. Rameses, apprehensive that the workmen might give out while raising the monster block, tied his son at the last moment to its upper end, so as to have the obelisk guaranteed by the increased care for the endangered life of the heir-apparent. These historical obelisks were mostly rose-colored, quadrangular, granitic monoliths of exquisite workmanship, from the quarries near Syena in Upper Egypt. They were from 50 to 150 feet high, diminishing gradually until they terminated near the top in a four-sided pyramid, termed pyramidion. The width of the base ranged between one-tenth to one-thirteenth of the height to the base of the pyramidion. The sides of the obelisks were polished, and served to form huge tablets. On these tablets hieroglyphics were sculptured in *relief en creux*, i.e., worked in relief upon a sunk ground. They were to record facts, and to serve also as architectural decorations, by perpetuating for all time in a descriptive and illustrative style the glorious deeds of the founders of the palaces and temples. The obelisks were carved after they were set in place: hence some of them have remained plain, i.e., unfinished. The hieroglyphics were finished in polychrome throughout, mostly in the primitive colors, — yellow, red, and blue. Thus decorated, the obelisks appeared as if wrapped up in carpets of rich Oriental patterns. This was no doubt a reminiscence of early times when the Egyptians decorated the wooden posts of their primitive temples by tying their native flowers around them.

Religious laws forbade a change, after such a form of decoration had once become sacred; and this was the reason that the nightmare of conventionalism haunted free art, and that color, the true function of which is to *adorn*, was made to *speak* besides. The upper part of the pyramidion was gilded, and the whole surface of the obelisks coated with a most efficient preserving silicate.

The obelisks were generally set on slightly projecting plain low plinths, which gave an unsatisfactory effect. It was increased by arranging the hieroglyphics sym-

metrically, setting them close and thick at the top and bottom of the sides, and more open in the intermediate space, so as to produce the general impression of a base, shaft, and capitulum.

When Cambyses, King of Persia, conquered Egypt (under the 26th dynasty, 525 B. C.), he felled to the ground all the obelisks of Lower and Middle Egypt, sparing but one at Heliopolis, the size, proportions, and harmonious coloring of which struck him with awe. Its colors have bleached; but after more than twenty-four hundred years, it still stands erect near the village Maturiah, and defies the destructive elements amidst a world of historic rubbish, in which the archaeologist delights to scratch. The lofty monoliths are now found buried under the deposits of the Nile and the sand of the desert. They designate the lost sites of the ancient cities, and the immense architectural activity of a time, the very records and alphabet of which have been lost by the burning of the Alexandrian Library under Cæsar, and the destruction of what was saved, by the fanatical mob of Bishop Theophilus under Emperor Theodosius. These accidents account for the conflicting statements of modern authors, which have been gradually reconciled, after an old Grecian translation made by Hermapion, an Egyptian priest, had been positively traced as referring to the hieroglyphics on the Flaminian obelisk in Rome. The merit of the important discovery of the lost key is partly due to Prof. Seyfforth, the Egyptiograph, now residing in New York.

After the conquest of Egypt by the Romans (48 B.C.), Augustus and his successors drained the valley of the Nile, and the tombs hewn out of its mountains, of whatever was portable, for the gaze of imperial Rome, — of sarcophagi, urns, furniture, mummies of princes and priests, and of obelisks, — those mummies of a congealed civilization. Twelve or more of these obelisks were shipped to Rome, and one to Constantinople. The architectural tact of Rome provided for the mounting of the re-erected obelisks upon more or less elaborate high pedestals. This was found necessary, since the flatly carved hieroglyphics, deprived of their polychromatic adornment, failed to enliven the large granite surfaces. The obelisks were exhibited upon those Roman pedestals until the overthrow of the Roman empire by the barbarians (sixth century A.D.). These upset them a second time, and broke several of them in pieces by the fall. After having been buried in rubbish and ashes for another thousand years, the Popes Pius V. and Sixtus V. (1566, 1590, A.D.) had them excavated once more, patched, set up anew in good taste by the artists and engineers of the Italian Renaissance period, and had them shaped so as to have the pyramidions terminate in huge gilded crosses. The obelisk on the Monte Cavallo (Quirinalis) was placed in the centre of artistic equestrian groups, and set upon a pedestal about thirty-six feet high above ground.

In 1820 the English shipped one of the obelisks, formerly decorating the propylæ of the palace of Luxor, near Thebes, and raised it on Waterloo Place. In 1831 Mehemet Ali presented its twin to the French Government, who mounted it appropriately in the Place



de la Concorde at Paris. Both monoliths are exhibited in the open air, just as are scores of mummies within the British Museum and the Louvre.

It is not surprising that these quaint, homeless monster blocks, roughly knocked about for thousands of years, should have excited curiosity and interest. By their re-erection in prominent places they have become more familiar to the average citizen than the antique art-treasures, hid away in the museums. But an unpardonable anachronism would be committed by copying even a *bona-fide* obelisk for the present purpose. An inscribed pillar detached from the palaces of the Pharaohs would be a most improper form for perpetuating the civil and military virtues of George Washington, one of the most humane of men. Architecture is defined as the material expression of the wants, faculties, and sentiments of its age. Formal types and symbols, primarily the common property of groups of nations, have been gradually transformed and perfected in the onward march of civilization; and a return to the unarticulated mode of expression resorted to in the earliest stages of society would be a declaration of bankruptcy on the part of the taste of the age.

It is still less justifiable to construct a huge unsightly pile of masonry faced with scaling cut stone, to palm it upon the public as an obelisk, simply because geometrical outlines have been copied off-hand, and finally to claim credit for surpassing the size of the original. But this is being done with the National Washington Monument, by far the most pretentious structure of the kind on the continent. The effort is not even original. When an Asiatic despotism was established on the banks of the Euphrates, which outshone the glories of the Egyptian Pharaohs, a monument was resolved upon which should likewise surpass the pyramids of Egypt, "a tower whose top may reach unto heaven" (Gen. xi.). This is the noted Tower of Babel, the ruins of which have been lately identified on the western banks of the Euphrates. Herodotus, an eye-witness, describes it as a pyramid of 600 feet in height, reared in steps upon a base of 600 feet square. The apex was crowned by a large temple furnished with a golden table and sleeping-accommodations for the god Belus. By the side of the rival imitation in Babylon, we cannot even brag of outdoing the original pyramid of Cheops at Ghizeh, since solids are compared by cubic contents, and not simply by the one factor of height. That pyramid contains 90,000,000 cubic feet of masonry, against less than 700,000 cubic feet in the modified monument.

The former difficulties of moving heavy monoliths are hardly reckoned at present. The heaviest obelisk weighed about 3,000,000 pounds. The granite base of the monument of Peter the Great, in St. Petersburg, is 42 feet in length, 36 feet in width, and 21 feet in height; it weighs about 5,500,000 pounds. The

great granite vase in front of the Berlin Museum has 22 feet diameter, was worked out of a block 26 by 25 by 27 feet in size, weighing 2,750,000 pounds, and in its finished artistic form, still weighs 150,000 pounds.

The print of the Washington Monument, now being officially circulated, even undertakes to show off in profile, by way of comparison, the heights of the apexes of various renowned structures, such as St. Peter's in Rome, St. Stephen's in Vienna, St. Paul's in London, the Cathedral of Strasburg, etc., in order to prove also superiority in this respect. This is probably the first time that any one to whom has been confided the shaping of a great national monument has undertaken to discard quality, and in earnest to compare by the surveyor's pole the work of artistic genius with a pile of stone. To admit that the present plans represent a monumental obelisk, is equal to mistaking an artist's easel with a blank canvas for a finished work of art. For many years the design of the monument has been condemned by the well-nigh unanimous verdict of the art-critics, the profession, and of the amateurs of cultivated taste, of this country and elsewhere; but their overwhelming grounds of objection have never before been presented in concise form: hence these lengthy remarks. The view has prevailed among the worthy and enthusiastic gentlemen of the Monument Society, that thousands of dollars having been contributed towards the monument as printed and vouched for on the old diplomas, it would be bad faith and even sacrilege to tear it down, and substitute forms worthily perpetuating the great man and the standard of monumental art, instead of being a stigma upon the era of its erection. Public opinion is being appeased by the explanation that by tabooing the strained effort toward a mausoleum, the chastity of the primitive Egyptian style is vindicated.

The adornment of the uncouth form of the plain truncated pyramid is demanded by modern culture, even where it is born of plain regard for stability, as with the stacks of factories. It is a strange confusion of ideas to claim this mere skeleton-form as the prototype of the polished Oriental monoliths of exquisite material and unsurpassed workmanship, the polychromatic ornamentation of which spoke in ideographic letters the history of a prosaic and persistent people, who in art matters and construction were autodidacts in the strictest sense of the word.

The design of the monument was adopted at a time when, with the exception of a few public buildings, the cities of the continent from Maine to Texas consisted of brick and frame houses of materially the same strictly utilitarian hap-hazard character. Hence the reverence for the noble object, which should not be confounded with the awkward mode of expressing it, resorted to at a time before the national taste had any development at all.

## VALEDICTORY ADDRESS.

DELIVERED BY <sup>REV.</sup> DR. E. L. MAGOON.

THE American Institute of Architects will please accept the present address, however imperfect in itself, as the best proof its author can give of the appreciated honor in being invited to make the attempt.

Architecture is the oldest art, and bears the most comprehensive type. It teems with the oracular inscriptions of entombed empires, and either affords information where other testimonies are silent, or confirms the facts which more dubious history asserts. Within its ruined temples yet linger the echoes of cycles long since departed, and which symbolized on their track the mightiest impulses of emulative nations in those monuments which inventive genius, coalescing with constructive skill, stamped with the attractions of beauty and strength.

The creative spirit and plastic power of architecture was first conceived and has ever been best exemplified by the Greeks. Among them art and its execution were one and the same thing; mind ruled matter in exact equipoise; form and structure stood harmoniously allied. Out of cumbrous Egypt they elaborated Doric majesty, reduced Asiatic redundancy to Ionic grace, and consummated monumental art in Corinthian magnificence. In these three orders, the latent unit of all preceding aspiration and subsequent development, with perfect elegance of contour and infinite purity of lines, every type of excellence was realized. For example, the echinus of the Greek capital for refinement of conception and grace of execution is the masterpiece of plastic genius.

Architecture expresses the difference among races as language does the variety of dialects. The Dorians built in the same style that was employed by Pindar, Æschylus, and Thucydides in speech. The simplicity and elegance of the Ionians are exemplified in their temple graces not less than in Homer's matchless verse, and the smooth rhythm of Herodotus; as no less clearly the Corinthians stamped upon their invention the delicate luxuriance which characterizes the language of Isocrates. The opposing principles of Dorism and Ionism which prevailed in all institutions of Greece — politics, literature, customs, and art — were boldly embodied in sculpture and architecture. The former came from Egypt, and the latter from Asia; but both were alike indebted to Western genius for the refined symmetry which their respective orders finally assumed. The zenith of perfection was not reached until the Doric influence was impregnated by the Ionic, the material by the spiritual, and Corinthian delicacy was born to perish in the grave of its exhausted parents. When the West fell into the hands of barbarians, Roman monuments which covered the soil of Italy, Spain, and Gaul were destroyed or mutilated, and many centuries of profound darkness enveloped mankind.

In the meanwhile structural art was transformed. The arch which Rome found in Etruria and carried to the Bosphorus was so modified by Greek taste as to

become the creative element and crowning glory of a new architecture. Christianity, emerging from catacombs under the throne of Cæsars who never supervised the construction of their own palaces, in the sixth century rose supreme on the pendentives of Santa Sophia, when Justinian exclaimed, "Glory be to God, I have conquered thee, O Solomon!"

That every vestige of good in the little East might be conserved and brought forward in the continuity of architectural culture for the great West, it is curious to observe how Greeks in blood and familiar with all antique worth, as were the disciples of Nestorius exiled from Constantinople in the year 431, garnered primitive treasures on the banks of the Nile, and were employed as religious builders by Mohammedans in Arabia, Africa, and Spain.

Another current of Byzantine art flowed from the original source under exarchate auspices at Ravenna, modified by Roman traditions, until it reached the upper Rhine, where, moulded by the antique Greek spirit, the first elements of mediæval art crystallized. Occidentals in the East and Orientals in the West, from Pericles on the Acropolis to the ninth Louis of France, all pure architectural types are Greek produced and promulgated by those great cultivators of ancient and modern Europe, the cosmopolitan guardians of civilization, humanity, and the arts. Despite servitude to foreign power, almost always its enforced state, Greek genius, inspired by an ideal of intellectual perfection, maintained its brilliant vitality through disastrous war and densest gloom down to the fifteenth century, on the remotest edge of the eastern hemisphere, and thence arose after dire eclipse, to shine with augmented splendor round the world.

The Pagan mind should no more be despised than the Christian. The first turn in the wheel of human development was not less valuable than the second, which it necessarily preceded. We are now on the vantage-ground of vastly more ultimate historical knowledge and spiritual insight into architectural progress than our predecessors; and in the same proportion it behooves us to have an appreciative sympathy for the varied beauties we inherit.

The foremost scientific doctrine of our day is the divine lesson that all forces, as well as all forms in the universe, are immortal sisters and brothers. But Theæus, King of Athens, intuitively saw this truth twenty-five centuries ago, and instituted the Panathenaic games at Athens, in order to procure from the people of Africa the recognition of that city as their metropolis. Generations so moulded and inspired could not fail to cherish a kinder regard for national splendors extant or extinct; and at every step in their history we meet a reminiscence consecrated by a monument.

It is a fine thing to have a cosmopolitan spirit, and to hold all ideas as common property; but the foremost facts most clearly prove that the Greek brain is not constructed like the Roman, the German, or the Eng-



lish. Preceding realizations in art have not exhausted artistic possibilities. An architect may be as original now as at any former time, but it will result only from the development of his own personal power, and not from merging his individuality into something alien to himself. Because architectonic principles are invariable, it by no means follows that their amplitude is exhausted, or that modes of design should remain unchanged, stifled by traditional rules. He who is really erudite in the study and adroit in the application of architectural science may exemplify invention the most delightfully unique, as poets of the widest reading are usually the most worthy of being read. Effective intellects ever illustrate the future from the past, as brave crusaders sharpened their swords on ancestral tombs.

When Germanic tribes, mingling with barbarous torrents from the North, precipitated themselves upon the effete South, a new amalgam was formed, out of which all the moulds of modern culture have been filled. Teutons, Lombards, Franks, Burgundians, and Goths, seemingly extirpators most fatal, were in fact overflowing with the principles of a new life, which evoked a most wholesome art-movement in the stagnant pool of Rome.

Children nursed by a she-wolf were potent in fight only, and contributed to civilization but one element,—jurisprudence, the science of combat. Romans clothed every thing in a legal shape, but never embodied a beautiful idea. They were marvellous builders, without using a single type of their own invention. They were as poor in literature as in art, and for the same reason, being in both equally void of sincerity. They no more believed in the *Æneid* as Greeks believed the *Iliad*, than Augustan architects believed in the orders they first degraded and then consecrated to Venus or Apollo. All great art that ever was has been inspired and employed by the patroness of purest faith, Minerva or Mary.

In the eleventh century the monasteries of Gaul were the chief asylums of genius, and took special lead in architecture, which they made in their own image, a true and living art. But another spirit soon gained supremacy in the hands of laymen, who abandoned Romanesque construction and Byzantine ornament, preferring flowers of the field and leaves of the forest as decorative motives. Then followed the three types of pointed architecture, when quarried strength invested with chromatic charms canopied encyclopædic instruction around shrines where Jehovah was sublimely adored.

We delight in contemplating a beautiful temple, as we do a majestic tree, because all its parts from rooted trunk to soaring boughs clearly indicate vital conditions and firm endurance. Art, as the mediatrix between nature and man, is the power of infusing human thought and passion into every thing which is the object of contemplation. Form, color, expression, are elements which it combines in the mould of a moral idea, and thereby the spirit of every age becomes most legible in its architecture.

Christopher Wren was knighted for paganizing England. The old St. Paul's, which he caused to be removed after the great fire, was the finest cathedral ever

built, and might have been restored for much less than it cost to erect the colossal mediocrity he has left instead. It encumbers earth as the biggest illustration of that frigid reform which saved something of the science of religion, perhaps, and killed most of its sentiment. Additional products and proofs of the same spirit obtrude in all the Wren churches of London, in the Wolsey tower at Oxford, more strikingly still in the central spire at Lichfield, and most excruciating of all, in the infamous towers with which he burdened the front of Westminster Abbey.

So far as an architect feels repugnance to Catholic dogma, he is incapable of reproducing mediæval art, even when the purest specimens are directly before him. Witness Ely Cathedral, one of the best attempts at restoration, and Chester, the last. At Melrose, or Netley, or Tintern, you can wander with sorrowful delight, where only rooks and ivy and wildly waving foliage attend your scrutiny of exquisite lines and sacred symbols shattered above, beneath, and all around. But even that ruined condition does not hinder your direct sympathy with those who came thither when our ancestors were barbarians, and evolved the culture which has beautified the world. On the contrary, in the ancient shrine, "restored" but not returned, as you walk from west to east, scanning the newly burnished beauties, so largely derived from Birmingham, embodied instruction grows equivocal at each remove, and historical association is most confounded just where vivid interpretation should most appear; so that on architectural grounds alone, the scripture pathetically recurs, "They have taken away my Lord, and I know not where they have laid him."

If Protestants desire an edifice for religious use, let them provide such in harmony with their own belief, but without the distorted subordination of hallowed forms created and characterized by an ignored faith. When you remove the rite of initiation from frontal entrance to inner chancel, and over the yawning baptistery hang a florid organ where for fifteen centuries only the lighted altar stood, it is not a point of doctrine that we attack or defend, but only the stupid contempt of architectural propriety we deplore.

At the political capital of the Empire State, is a "meeting-house" built apparently after the "Dutch Corinthian" style, and surmounted by a peaked structure which from the ribbed ball and huge fish at the top is known as the "pumpkin and codfish steeple." Nor does the incongruity greatly offend the eye, since there is no attempt at fine art in the general design, and the piscatorial revolver, however cumbersome, yet serves practically as a weather-vane.

But look out upon the goodly city, or any other of our land, and you will see at a glance a score of pretentious churches, with towers guiltless of bell or clock, having spires that taper away into nothing but glaring ball and pointed iron bar,—a pumpkin and poker,—absolutely nothing more! Why allow yourself to be a party to such absurd perpetrations? As obelisk and cupola are irrelevant to Greek entablatures, a true spire is an architectural impertinence upon any structure either Byzantine or Romanesque. Upon a Christian

edifice, no summit is complete without its congruous finial; and the crowning apex never properly ends but with the divine emblem alone, by which, from nave, transept, and sanctuary foundation, up through a thousand converging lines, all was inspired and unified,—the cross.

It costs no more to build consistently than absurdly. Architects who understand their business know that ten hundred or ten thousand dollars can be put into chapel or church of rustic materials, free of all constructed ornament, and yet marked by as true lines of distinctive beauty as any metropolitan fabric that has cost millions to execute.

Are you applied to for a specific design? Ask where and for what use is the prospective edifice, and at what cost. You know the material, see the ideal, and indicate in sharp outline the perfected creation to be realized. That done on your part, the elaborated plan which was carefully studied, each separate member in its relation to every other as an organic whole, may, to please capricious whim, be outrageously mutilated, or shrink under parsimonious demand. Well, let the pious parties so murderous in their conduct be speedily hung without benefit of clergy. It is a sad necessity, doubtless; but better that a few nuisances be put under ground at once than that a disfigured masterpiece of art be obtruded upon the agonized public in perpetual gaze.

In all true architecture it is impossible to separate the soul from the body, as in the vegetable and animal kingdoms every integral part is the result of structural necessity. In nature this organic law admits of exemplification infinitely diversified; and no less in art, as mediæval works most abundantly attest. Then the exponents of a vital growth did not struggle to adapt fresh conceptions to effete forms, but perpetually modified antiquated shapes, thereby playing forth with yet gladder freedom the full advantages of new ideas.

A competent architect will create beauty out of the means that are furnished him in the nineteenth century, as in the thirteenth a prodigious quantity of churches, palaces, and chateaux, all differentiated in plan, were achieved, yet each one as original in form as it was related to distinctive time and use.

Wealth is most wisely used in giving grandeur to public works, adding ornament to utility, and shedding splendor on the profitable, thus rendering every structure connected with popular progress a monument of national magnificence. The divinest authority taught that artistic excellence is not extravagance, but beneficent thrift.

Architecture commemorates departed nationalities when their dominion is no more. It is our high privilege to rake the ashes and garner the wealth of universal remains, striving to emulate when we can neither rival nor restore. To strip earth of foliage and reduce it to a naked ball, shear the sun of his beams, and blot effulgence from the stars, would be no more devastating to physical welfare, than it would inflict mental misery to ignore the ennobling influence of architecture on mankind.

The bases of the arts touch each other, and no

devotee can be expert in either who does not earnestly relish all. Magnanimous admiration appropriates the excellence it confronts, while ungenerous depreciation is its own punishment, because envy is impotency. Since God will not have his work made manifest by one who is ashamed of truth anywhere, the cowardly are never creative. Only as divine integrity kindles the fearless but friendly heart, will fluent fingers elaborate work divine.

Every nation can do something which others cannot, showing that the net amount of mankind does not greatly vary. As each person is superior to all others in some individual faculty, that one is altogether the noblest who most assimilates himself to the best in each competitor, and so aggregates every variety of worth.

We are most divinized by closest contact with truest symbols of divinity, those temple glories which have been the culture of humanity in all ages. In their presence the mind spontaneously opens responsive to laws which traverse the universe, suggest infinite relations, and inspire the wish to admire evermore.

In rendering worship to exalted worth we elevate ourselves; and just so far as we evince sensibility to superior merit, we are by it imbued. Great masters raise us from our dead level by their generous aspirations; they lift us into the magnificent scope of their own free souls, and endow us with a more heavenly existence. Lapsing centuries only add preciousness to such men and their works; time, which defaces or obscures the fairest things, but dissolves temporary mists which overshadow them, and they re-appear with enhanced splendor to the clarified vision of remotest generations. Great architects are ever living wealth. They constitute the foremost life of the eras to which they pertain, and send vitality down to ages which long after supervene. There is a power in architectonic genius to quicken disintegrated clods. The dead, in the limbo of extinct marvels, hear it responding to its call in the resurrection of a newer and more divine existence.

At ten o'clock in the evening of Oct. 11, 1492, near this very hour, lurid light was first seen by Columbus on the eastern shore of a new hemisphere. Out through the dusky view before the great discoverer that night, lay a whole world of all possible productiveness. And so, from the terminus of our first century in national progress, we contemplate the magnificent domain of predestined development. You cannot fail to perceive in sublime perspective the noblest arena ever offered to artistic competition, nor will you cease to ennoble your own manhood as the best guaranty of professional success.

The Divine Architect has designed earth as an institute, in which himself is superintending the education of our race. Therein we should learn that the True, the Beautiful, and the Good are exactly co-ordinate, and neither of them can fully effect its end without the co-operative ministry of its associates in every sphere. It follows that æsthetic virtue is its own reward. As the love of nature grows with the study of nature, so delight in art deepens and strengthens with magnanimous progress in devout pursuit.

The laws of earth and heaven are connate, centralized



in the human soul, that microcosmic temple wherein all creativeness unfolds. Parthenon and Pantheon, Santa Croce and Cologne, are only specimen copies after a divine model as yet but inadequately expressed.

According to classic legend, Helen, when she explored nature for a model of a golden cup that she should offer upon the altar of Diana as perfectly beautiful, found

nothing more exquisite than her own bosom. Nor is there any thing in creation we can present to the Creator more worthy or acceptable than our own immortal being, when fairly dealt with and elicited. May each of you exemplify masterly skill in all charming design, and execute in your own person a consummate temple of the Holy Spirit!

## APPENDIX.

## REPORTS PRESENTED TO THE CONVENTION.

[A.]

## BOARD OF TRUSTEES.

Oct. 11, 1876.

*To the American Institute of Architects.*

Your Board of Trustees respectfully report that since the Convention in Baltimore last year they have held fourteen meetings.

They beg to ask your consideration for the two sets of proposed amendments to the By-Laws now before you, representing as they do two of the subjects which have mainly been pressed on the attention of your Board during the year. One of the documents refers to the important topic of finance, the other to its inseparable subject of membership. The amendment offered by the Executive Committee of the Chicago Chapter for a reduction of membership dues — and which you will presently find enlarged upon in the Annual Report of that Chapter — has been mooted in other Chapters as well, and particularly in that of Boston; and it was with a view to elucidating the question that your Board at the last Convention recommended the formation of a Special Committee of Inspection. The suggestion was adopted by the Institute; and such a committee, enlarged into one of advice as well as of investigation, was appointed, with instructions to report by circular to the professional members of the Institute. That committee has not, however, found it possible as yet to do so, but will doubtless materially assist your deliberations in the convention now opened. Your Board suggests as their contribution to the discussion which is likely to arise on the foundational subject of ways and means, that a large saving in annual expenses may be effected by dispensing with the annual proceedings of the Conventions in their present form, and by handing over the materials to the editor of the organ of the Institute, the *American Architect and Building News*, for publication. Another step in the direction of economy has been practised by the Committee of Arrangements of this Convention, at the suggestion of the Chapter under whose auspices we now meet; and that is in foregoing the usual annual dinner and lunches. And the same Chapter in a recent communication to your Board records a resolution adopted by it which recommends that the granting of any appropriation for this purpose be abolished altogether. Whether with or without the reduction of dues, there is the more reason to take seriously to heart the question of legitimate modes for lessening expenses, inasmuch as there is necessarily a constant increase in the drain upon the treasury to meet the current outlays of the administration of the Institute. Some idea of the work done in the course of this administration may be found

in the fact that during the eleven (11) months that have elapsed since the last Convention, as shown by the Secretary's press copy book, he has written two hundred and seventy (270) letters, either in autograph or in draught for the use of the copyist, about fifty (50) of them being from two (2) to half a dozen pages long. These do not include notices of meetings, transcripts of minutes, or notes on minor current business. Of such no copies are kept. If duplicates are added, the figures reach to eight hundred and thirty-seven (837) letters.

The questions of finance and of membership are under many aspects interchangeable; and the proposition for such a change in the By-Laws as should add to the existing power of the Trustees to elect Associates, that of electing Fellows as well, is submitted to you by your Board, not with any personal desire to increase its authority, but with a view to eliciting the enlightenment and instructions they hope to have from you during this Convention. The minutes of the transactions of your Board, since the last Convention, are to an unusual degree occupied with questions relating to membership. The action of your Board and your Secretary in the matters of nominating, issuing ballots for, and admitting members, as well as in rejecting applications or in defining the By-Laws on the subject of candidatureship, has been questioned and criticised by members of the Institute. Questions of the status of old members of the Institute in relation to the Chapters in their locality — brought to your attention at your last Convention by the Baltimore Chapter — have since constantly been laid before your Board. In consequence of the pressure your Board has felt in relation to the points indicated, it passed some time since a resolution that the question of the status within the Institute of parties whose relations to the Institute appear to involve anomalous conditions as regards the Chapters in their localities, or otherwise, be referred to the next (that is the present) Convention.

Your Secretary has been and is in correspondence with architects in several important centres of the Union, with a view to the formation of Chapters; in one case the application for the admission of more than the necessary number of Fellows having been made. But fruition is delayed until a harmony of different interests as to finance and membership can be established. The solving of the problems presented to your Board will largely depend on the light you may throw on these vexed questions in the course of this Convention, and on the understanding which your Board may derive as to the liberty to be allowed to it in the matter of the application of the By-Laws under the various exigencies presented to it by the widely varying conditions of our extensive territory.



So far during the current fiscal year, the membership has been increased by four (4) Fellows, ten (10) Associates, two (2) Honorary and two (2) Corresponding members, while one (1) Fellow, having abandoned the profession of architecture for that of engineering, has resigned. One (1) Associate, an engineer, has been transferred to Corresponding Membership; and one (1) Associate, Mr. Edwin L. Howland, just previously elected a practising member of the Rhode Island Chapter has died — on intelligence of which your Board transmitted a resolution of condolence to his Chapter.

At our last Convention the draught of a formula for a general building-contract presented by your Board was discussed at much length; a number of amendments were offered, and the matter was referred back to your Board, who intrusted the subject to the consideration of a special committee of one, Mr. Haight, with instructions to report on it. In due time he reported that the suggestions received from the different Chapters had been carefully examined, that in large part they had been adopted, and with the assistance of counsel the original draught of contract had been revised and was presented for adoption. Mr. Haight's report and accompanying draught were accepted, and will be laid before you in the course of this Convention.

A case involving questions of interest to architectural practitioners — that of the New York State Capitol — has been brought to the attention of your Board, but was referred by it to the New York Chapter. After action by that Chapter, documents connected with the case were referred, as being of general and not merely local interest, to the Institute, including indorsements of the action of the New York Chapter by the Chicago, Philadelphia, and Rhode Island Chapters, and commendatory letters from Lord Monk, Governor-General of Canada, and other officials, giving the facts of the connection of Mr. Thomas Fuller, the architect of the New York Capitol, with the Government Buildings of the Dominion.

Some two months since, your Board received a communication from Mr. W. P. P. Longfellow, suggesting that they take some action on the part of the Institute in the way of protesting against the completion of the Washington Monument at the capital according to its present designs; but as the Government simultaneously took action on the subject by referring it to a commission, your Board found no opportunity to attempt any thing in the matter.

Your Board has been requested by the Baltimore Chapter, under a resolution of that body, to have all the papers read at the annual conventions published and distributed to the members of the Institute. So far as the question involves literary points of interest to the profession, your Board necessarily left the subject to the Committee on Publications; but as regards the point of expenditure, the action of the Baltimore Chapter was referred by your Board to this Convention.

Your Secretary has been authorized to furnish to the editor of the *American Architect and Building News*, copies of the minutes of your Board and other documents in his discretion.

The American Society of Civil Engineers invited

members of the Institute to participate in its recent annual meeting, and to use its rooms and appliances at Philadelphia during the Centennial Exhibition. Your Board expressed the thanks of the Institute to your sister society for its courteous invitation, and your Secretary transmitted it to each professional member of the Institute.

Your Board issued communications to each Chapter, suggesting its participation in the Centennial Exhibition by a display of illustrations of the professional works of its members. The response was not so general as might reasonably have been hoped for. As far as your Board has been informed, only two of the Chapters, those in Boston and New York, acted collectively and officially in the matter.

The Austrian Society of Engineers and Architects in Vienna have proffered to the Institute — as a sign of professional consideration and international friendship — a collection of drawings, plans, and photographs representing inventions, works, or buildings projected or executed by members of their Society. The offer was cordially accepted by the Board on behalf of the Institute; and the correspondence on the subject was referred to the Secretary for Foreign Correspondence, Mr. Van Brunt.

A question having been put by a member of the Institute temporarily engaged as agent for an industry connected with building-operations, your Board, after discussions on the subject in its different bearings, passed a resolution that they see no impropriety in an architect accepting an agency, provided his clients are informed of the fact, if his agency should cover any material under discussion for use in their premises; and your Secretary was instructed to transmit the resolution to the inquirer, which was done.

The efforts made by the Board toward the establishment of a proper architectural service for the National Government, and which in the shape of a bill to be presented to Congress engaged your attention at the last Convention, have so far been without public result. The bill, after many amendments by committee to whom it was referred, was presented to and acted upon by Congress, and referred to the House Committee on Public Buildings and Grounds, where it has since rested along with another bill of the same nature presented by the then Supervising Architect of the Treasury Department.

Respectfully submitted.

RICHARD UPJOHN,	<i>President,</i>	} <i>Board of Trustees</i>
R. M. HUNT,	<i>Vice-President,</i>	
THOS. U. WALTER,	"	
P. B. WIGHT,	"	
A. C. NASH,	"	
EDWARD C. CABOT,	"	
E. G. LIND,	"	
THOS. FULLER,	"	
ALPHEUS C. MORSE,	"	
R. G. HATFIELD,	<i>Treasurer,</i>	
A. J. BLOOR,	<i>Secretary,</i>	
HENRY VAN BRUNT,	<i>Sec. For. Cor.,</i>	
HENRY DUDLEY,		
CARL PFEIFFER,		
C. C. HAIGHT,		
R. M. UPJOHN,		

[B.]

## TREASURER'S MEMORANDUM REPORT.

Memorandum of Receipts and Disbursements from Nov. 13,  
1875, to Sept. 30, 1876.

## RECEIPTS.

1875.		
Nov. 13.	Cash in Treasury.....	\$502 15
	From members, as dues.....	1,340 00
	“ New York Chapter, as rent.....	262 50
	“ Sales of publications.....	5 47
		<hr/> \$2,110 15

## DISBURSEMENTS.

	For Sec'y's clerical services.....	\$247 56
	“ “ Printing and stationery....	41 37
	“ “ Postage.....	62 85
	“ “ Express, telegrams, and sundries.....	28 78
	Total Secretary's expenses.....	<hr/> \$390 56
	For Treas'r's clerical services.....	\$166 47
	“ “ Printing and stationery, ..	12 25
	“ “ Postage.....	9 97
	Total Treasurer's expenses.....	<hr/> \$188 69
	For Convention clerical services.....	\$46 10
	“ “ Printing and station- ery.....	84 60
	“ “ Travel.....	38 00
	“ “ Express, telegrams, and sundries.....	12 00
	“ “ Dinner and sundries.....	49 50
	“ “ Exhibition.....	25 55
	Total Convention 1875, expenses... ..	<hr/> \$255 75
	For Reporting Proceedings.....	\$75 00
	“ Editing Proceedings.....	150 00
	“ Printing.....	177 50
	Total expenses Proceedings of 1875, ..	<hr/> \$402 50
	For form for building-contract.....	100 00
	“ Rent.....	5 25
	“ Janitor, fuel, gas, and sundries ..	103 10
1876.	Total room expenses.....	<hr/> \$628 10
Sept. 30.	Cash in Treasury.....	154 65
		<hr/> \$2,110 15

[C.]

## COMMITTEE ON PUBLICATIONS.

Oct. 10, 1876.

To the American Institute of Architects.

Your Committee on Publications for the year 1876, comprising Messrs. Littell, Bloor, Holly, Pfeiffer, and Hunt, respectfully report that they have held four (4) meetings since the last Convention, and have had the proceedings edited and published in the usual pamphlet form, but with less matter and consequently with less outlay than previously; such portions as were omitted having been referred with power to the editor of the *American Architect and Building News*.

Your Committee have no knowledge of the financial status and prospects of that periodical, on which of course its permanence will depend; but they regard its literary success as established, while its illustrations on the whole are not below what might be expected. If, therefore, it should be discovered on inquiry, that its commercial success is reasonably assured, your Committee would recommend that the publication of an annual pamphlet by this Institute be discontinued, and that the

proceedings of the Annual Conventions, under such restrictions and guaranties as may appear proper to your Committee, be handed over to the editor of the *American Architect and Building News* for publication.

Your Committee respectfully invite the consideration of the Institute to the subject. As the *American Architect and Building News* is the adopted organ of the Institute, your Committee suggest that it might be valuable to have an expression of the understanding of the Convention as to how far the serial is to be considered its mouthpiece.

(Last Paragraph of the above as amended in Convention.)

Your Committee respectfully invite the consideration of the Institute to this subject. As the *American Architect and Building News* is the medium of publication of the Institute, your Committee suggest that it might be valuable to have an expression of the understanding of the Convention as to how extensively the proceedings of the Convention should be published therein.

[D.]

## REPORTS OF CHAPTERS.

## REPORT OF THE ALBANY CHAPTER.

ALBANY, Oct. 2, 1876.

To the American Institute of Architects.

The undersigned would respectfully report, as Secretary of the Albany Chapter.

During the past year there have been no meetings held, owing to the difficulty of procuring a quorum, one-half of the Chapter members being non-residents of this city.

The remonstrance of the New York Chapter against the proposed changes in the design for the new Capitol Building, dated March 29, 1876, was received on the 30th submitted to the Senate on the same day, and is "Senate Document No. 65." Subsequently copies of the minutes of the Rhode Island, Chicago, Philadelphia, and Cincinnati Chapters, heartily indorsing the action of the New York Chapter, were received; and copies of these together with expressions of opinion by various architects were also duly submitted, and form "Senate Document No. 66." It was not possible to obtain a meeting of the Albany Chapter, but all the members who could be heard from most heartily concurred in the protest.

The membership of the Chapter is the same as when report was last sent in. We shall resume our regular meetings in October, and we have reason to believe they will be well attended.

Very respectfully,

CHAS. C. NICHOLS,  
Secretary Albany Chapter A. I. A.

## REPORT OF THE BALTIMORE CHAPTER.

BALTIMORE, October, 1876.

A. J. BLOOR, Esq., Secretary American Institute of Architects, New York City.

Sir, — I have the honor to present to you the Annual Report of the Baltimore Chapter.



The regular meetings have been held, but poorly attended. Several interesting papers have been read during the year. The question of printing papers read before the Institute with the Annual Report was discussed, and a resolution to that effect was sent to the Board of Trustees requesting that this be done in the future. The committee on a proposed building-law for the city of Baltimore reported one which was presented to the City Council for action, and has been referred to a committee who have as yet made no report.

We have lost by resignation one of our most useful members, Mr. N. H. Hutton, Fellow, who was one of the founders of the Chapter, and at the time of his resignation, President.

Two members (Associates) have been added, — Messrs. J. B. Noel Wyatt and J. E. Sperry.

Very respectfully,

JOHN MURDOCH,

*Secretary of the Baltimore Chapter A. I. A.*

#### REPORT OF THE BOSTON CHAPTER.

BOSTON, Oct. 10, 1876.

*To the American Institute of Architects.*

The undersigned has the honor to present his annual report as Secretary of the Boston Chapter.

The monthly meetings of the Chapter have been held with the usual regularity on the evenings of the first Friday of each month from October to June, generally in the architectural rooms of the Institute of Technology. At the first meeting in October no quorum was present; at the other meetings, the attendance varied from nine to twenty-one. The activity of the previous year has perhaps not been quite sustained, but there has yet been no lack of interest at the meetings. Besides the ordinary local business of the Society, there have come up from time to time subjects of broader interest, provoking more animated discussions: such for instance as the conflicting action of the Institute and one of its Chapters, respecting the election as a Fellow of the Institute of a previous member of the Chapter, who had for cause been dropped from the Chapter rolls; the desirability of adopting the metric system of weights and measures; the subject of the money contributions of the Chapters to the central treasury; the representation of the work of the Society at the Centennial Exhibition; the controversy between the architect of the State Capitol at Albany and the Advisory Board; and other topics of similar interest.

These however were casual and occasional topics suggested by the events of the day in the life of the profession. It was felt as in previous years that our meetings should be marked by some more regular and prepared work which should justify us in feeling that the Society had not merely a formal existence, but that it was capable of exercising an active educational influence, first on its own members, second on those students and draughtsmen within its reach, and third to some extent on the public. Accordingly the Committee on Providing Business and Entertainment reported early in the year a scheme for a series of discussions at the meetings on subjects connected with the practical or constructive part of the profession, — such as Foundations, Masonry,

Framing, Roofing, Steam-heating, Plumbing, and the like, — and also for a series of lectures of an informal character to be delivered in some public place to students and others interested, on the architecture of the Renaissance in France, England, Italy, and possibly in Germany and Spain. It was found impracticable to complete the arrangements for this course of lectures in time to commence them during the past season, and they were deferred to the present; and for the series of discussions mentioned above, another series was substituted, which promised not less the improvement of the members.

The instances in which one architect gets from another any thing like a full and frank criticism of any work which he has done are, as everybody knows, extremely rare. And yet this is the only criticism which he is likely to value or regard. Our complaisance generally gets the better of our frankness, and we tell each other any number of white lies, or black ones, rather than risk the hurting of that sensitiveness which we are believed to share with all those who follow art in any of its branches. It was believed by our Committee that this timidity, which all will admit to be the opposite of respectable, was capable of being overcome, and that at least once a month, in open meeting, with the moral support of his fellows about him, a man might be got to say honestly what he thought of his neighbor's work. Our Committee therefore proposed that at each meeting of the Society, some prominent building, designed by one of its members, should be set up for examination and criticism; that the building to be discussed should be announced at the previous meeting, with the names of two members who were to open the discussion; and that a full, free, and frank expression of opinion should be expected on all points of design and construction, be they good or bad.

The proposal was received with mingled feelings of approbation of the idea, and misgivings as to the result. There was, I believe, no one who did not gladly admit that such criticism as that proposed was precisely what is needed by all architects, whose work is done in solitude, without the stimulus of contact with fresh minds, and with an ever-growing tendency to run in narrow ruts of habit. But there was much fear in the minds of some, that the frank criticism would be relished by the recipient only so long as it approved and praised, and that when it began to condemn, we should find mortification and injured vanity and hard feeling spring up and grow apace, to the destruction of all our cherished good feeling and harmony. The plan was however tried, and persisted in to the end of the season. Four recent buildings were discussed and fully discussed, — the new church of the Old South Society, the Alumni Hall at Cambridge, the Town Hall at Brookline, and the Museum of Fine Arts. In none of these cases did either the introduction or the following discussion take the form of unmixed praise; in some of them the criticism was pretty sweeping and radical, but I think I shall be sustained in saying that in no case was there even so much as a momentary disturbance of good feeling. I will not say that in all cases the utmost was urged that might be urged in disapproval. Doubtless

the tendency was to soften the expression of adverse criticism a shade or two. But when this allowance is made, the plan must be said to have worked well, and it will undoubtedly be continued in the meetings of the present season.

The course of informal lectures by members of the Society, referred to in my last report as having been delivered before members and others in the spring of 1875, were repeated during the months of March and April of the present year at Worcester, Mass., by invitation of the Mechanics' Institute of that place, and were attended by large and apparently interested audiences.

Four new members have been elected during the present year; viz., Mr. G. A. Clough, Mr. H. M. Stephenson, Mr. W. J. Paine, and Mr. H. P. Clarke.

Respectfully submitted.

CHARLES A. CUMMINGS,  
*Secretary of the Boston Chapter A. I. A.*

#### REPORT OF THE CHICAGO CHAPTER.

SECRETARY'S OFFICE OF THE CHICAGO CHAPTER A.I.A. }  
90 LASALLE ST., CHICAGO, Oct. 2, 1876. }

*To the American Institute of Architects.*

The Chicago Chapter respectfully submits its Annual Report for the year ending Oct. 2, 1876.

During the past year thirteen meetings have been held, and subjects of interest have been introduced, papers have been read, and discussions have ensued, which have made our meetings of value to the members in attendance.

Our Chapter has obtained a standing, and a recognition from the public, and its opinion has been sought by those interested in and connected with building-problems requiring an opinion and a solution. Subjects of construction, as well as the honorable practice of the profession, have been among the questions submitted.

The Chapter at a special meeting held Tuesday, Nov. 30, 1875, made amendments to its By-Laws relating to the annual contributions of its members.

The dues were reduced from forty and thirty dollars to twenty-five and fifteen dollars respectively for Fellows and Associates of the Institute, the Institute dues being included, thereby reducing the amount actually paid to the Chapter by each member per year to five dollars.

It is in this connection that the Chicago Chapter wishes to lay before the Institute the subject of the reduction of the Institute dues for their consideration, and desires some action tending to a reduction.

We find it a serious obstacle to our progress and strength, both in the loss of members, and the reluctance on the part of others to join us.

The Chapters forming the Institute without doubt prize their national confederation: yet each individual Chapter has its own work to perform, and must draw from its own members the vigor and strength requisite to a successful existence.

Chicago, next to New York, contains more architects than any other city in the Union: yet our Chapter is among the smallest of the Institute. There are numbers of young and promising architects in the city who could bring in with them a certain life and activity

sadly needed in our Chapter; yet these hold aloof in consequence of the illy proportioned dues, which in their judgment they find it hard to harmonize with their available funds.

This is also the case with some of the older members of the profession, who would be induced to join the Chapter were not the payments objectionable to them.

We regret to report that we have already lost a few worthy members for no other reason than that named, and it is not unlikely our ranks will be still more reduced unless some amendment be passed.

We find upon examination of the Institute roll, that there are a few who are Fellows of the Institute yet are not members of any Chapter. We would suggest that if the reduction of the Institute dues be favorably considered, the dues of such members be left undisturbed, — still giving them the privilege of the reduction provided they become members of a Chapter, accordingly assisting in its support.

We have one member residing in an adjoining city, who has nobly stood by us though receiving no direct benefits from our meetings; and could we be favored with a reduction of the Institute charges, we have the material about us to form an active association, which when stronger in numbers will increase rather than diminish the amount now paid to the Institute.

We present this subject as one of importance, not only to our Chapter but to others of the Institute, and respectfully suggest its due consideration at the present Convention.

I have the honor to be respectfully

HENRY L. GAY,  
*Secretary of the Chicago Chapter A. I. A.*

#### REPORT OF THE NEW YORK CHAPTER.

NEW YORK, Oct. 10, 1876.

*To the American Institute of Architects.*

The New York Chapter respectfully submits the following report: —

During the official year of 1875-6 it has held eight (8) regular and four (4) special business meetings, with the usual social meetings between the regular business ones.

The Chapter took pains early in the year to present illustrations of the works of its members at the Centennial Exhibition. The result was achieved by a special committee, and in conjunction with the works of other members of the Institute is before you in one of the rooms of the Annex of the Art Department.

The subject of a controversy between the architect of the New York State Capitol now in progress of erection, and the so-called Advisory Board of Architects engaged by the State authorities to revise the said architect's plans, having been laid before the Chapter, a committee consisting of Messrs. Post, Dudley, and Robertson was appointed to report on the case. They did so in the form of a memorial to the State Legislature, which after some amendments was adopted by the Chapter, and in its finished form is hereto appended. The original was forwarded to the Albany Chapter for transmission to the State Senate, where, and afterwards in committee, it was debated. The document was widely published, and it was officially indorsed by the



Chicago, Philadelphia, and Rhode Island Chapters. Mr. Fuller, the architect of the Capitol as well as of the well-known Gothic structures constituting the Government Buildings of Canada, forwarded to the Secretary copies of letters from the Governor-General, the Government Engineer, and the Speaker of the Senate of the Dominion, stating that Mr. Fuller had designed and supervised these buildings to their close and to the great satisfaction of the authorities. These and other documents, being of interest to the profession at large, were transferred by the Chapter to the Institute.

Propositions have been made to the Chapter looking toward the establishment of a Board of Conciliation or Arbitration, composed of disinterested building-experts, in the matter of disputes arising from and connected with building-operations; and a statement expressing the desire of the signators for the establishment of such a board has been printed, and signed by fifty-four (54) architects of New York City. So far as the co-operation of the Chapter is concerned, the question has been laid on the table.

The Chapter had appointed a special committee to consider what provisions should be introduced into the building-law of the city of New York with reference to public health.

The subject of the introduction of the metric system into current practice having been presented to the Chapter by a committee of engineers in Boston, the subject was referred to a committee of one, Mr. Haight, who reported that in view of the public discussion on this subject, it is not desirable for the New York Chapter A. I. A. at the present time to take any definite action in the matter.

The attention of the Chapter having been called to certain articles in the *American Architect and Building News* in relation to the Congressional bills draughted by the Institute and the Supervising Architect of the Treasury Department, looking toward the regulation of the architectural service of the General Government, the following resolution was passed by the Chapter, and transmitted to the periodical mentioned: to wit, —

“Resolved, That the New York Chapter A. I. A. reaffirms the views expressed in the Fifth Annual Convention on the Institute held in Boston in 1871; viz., —

“That the architect and author of the design of any proposed work should retain the supreme control and general supervision of the execution of the work.”

The Chapter has presented to the Metropolitan Museum of Art, in New York, a collection of Central American pottery, &c., which it acquired by donation before the establishment of the Museum.

Mr. A. F. Oakey, practising member of the Chapter, read at one of its earlier meetings, an original paper on Acoustics, which was published in the *American Architect and Building News*.

Through the management of Mr. H. H. Holly, practising member, an interesting series of photographs illustrating recent work in England has been added at a nominal cost, to the collection of the Chapter by its Library Committee.

The Committee on Examinations of the Chapter has during the year, in conjunction with the Building De-

partment, surveyed and reported on twenty-seven (27) buildings averred to be unsafe.

Respectfully submitted.

A. J. BLOOR,

Secretary of the New York Chapter A. I. A.

REMONSTRANCE OF THE NEW YORK CHAPTER OF THE AMERICAN INSTITUTE OF ARCHITECTS.

NEW YORK, 29th March, 1876.

TO THE SENATE OF THE STATE OF NEW YORK.

The New York Chapter of the American Institute of Architects has examined deliberately and with care the Heliotype (i.e., literal) copies of the designs of Messrs. Olmsted, Eidlitz, and Richardson, “the Advisory Board” appointed by “the new Capitol Commissioners” for the completion of the State Capitol building, published in the *American Architect and Building News* of March 11, which design is reported as approved by the Commission, and recommended for adoption. The report of the Advisory Board has been also carefully considered.

The Chapter finds that the projected work is designed in direct antagonism to the received rules of art. It finds that Italian Renaissance under-stories are surmounted by other absolutely inharmonious Romanesque stories; that no successful attempt has been made to avoid the abrupt transition from one style to the other; that the axes of windows have been totally disregarded, a feature the preservation of which is indispensable to Renaissance work of importance; that the whole is surmounted by roofs, towers, and a dome of discordant character, Renaissance in form, Gothic in treatment; that it is proposed to introduce brilliant color in the façades and roofs, which is not only out of keeping with the work already done, but which will be destructive of the repose and dignity of a structure of this class and material; and that the new work is extravagantly rich and expensive in parts, while in others it is meagre to baldness.

This society respectfully directs your attention to the fact that while elaborately prepared architectural drawings, particularly for works of great magnitude, rarely fail to secure the commendation of those who are not experts, when put to the crucial test of actual construction, if not in accord with the axioms of design derived from the accumulated experience of centuries, they are equally repugnant to the natural taste of the public, and to the cultivated taste of the artist.

The members of this society are severally votaries of all recognized styles and schools; and it considers it its duty to assure you (as it does by a unanimous vote) that this design is false in principle, an agglomeration of incongruous forms; that its details are inharmonious, and that the result must be bad; also, that if the design be carried out, these facts will be as obvious to the educated public as they are now to your petitioners.

The primary object of the American Institute of Architects is to foster the growth of architecture as a fine art in this country; and its New York Chapter most respectfully prays that you will not, by causing the construction of this design, establish a great public example, which will stand for ages in all its grandeur of proportion and magnificence of material, to vitiate public taste by its extreme incongruities of form and ornamentation.

Your petitioner, the New York Chapter of the American Institute of Architects, is the representative of the great mass of the cultivated architects of the State, and, together with its sister Chapter in Albany, is their sole organized representative; and it considers itself justified in demanding that the greatest public work in our great State, which will doubtless be accepted as a lasting type of the architectural knowledge and skill of our generation, shall be free from the unpardonable and obvious faults which characterize this design.

This society has neither the intention of indorsing as a whole the old design for the building, nor of expressing an opinion as to the merits of the new design *per se* (i.e., from above the point to which the work is now constructed); but it can safely assure you that any attempt to change the style of the partially constructed building from Renaissance to Romanesque or Gothic, retaining the present work, must inevitably result in as disastrous a failure as is promised by the present design.

Therefore the New York Chapter of the American Institute of Architects, in the general interest of the public and of its art education, as well as of the profession which it represents, feels itself

called upon to urge you to sanction no design for the completion of the Capitol building, which is not harmonious in character and style with the work already executed; or if the work is so faulty in construction or so bad in design that it is, in your opinion, impossible to complete the structure in harmony with it, so as to make a good and suitable Capitol building, this Chapter submits that the common interests of the public and of the art of architecture demand that the façades should be removed and sold, and that the work should be commenced anew. And your petitioners will ever pray.

R. M. HUNT (*per* A. J. B.), *President*,  
A. J. BLOOR, *Secretary*,  
N. Y. Chapter A.I.A.

#### REPORT OF THE PHILADELPHIA CHAPTER.

PHILADELPHIA, Oct. 9, 1876.

As Secretary of the Chapter, it becomes my duty in accordance with the fourth section of Article XI. of the By-Laws to submit a report of our proceedings during the past year.

Our meetings have been regularly held fortnightly, except during the summer vacation; but no papers of importance have been presented. The intercourse of the members with each other at the meetings has tended to promote a confraternity of feeling throughout the Chapter, and in that way our profession has been measurably benefited.

Our membership is comparatively small, and, all being actively engaged in practice, it is difficult to maintain a very high degree of enthusiasm; we nevertheless find time and heart to keep up a working organization.

We take pleasure in welcoming the Convention to our city and our hospitalities. Our Chapter rooms are at all times at your service; and the Centennial Exposition offers attractions such as you will not find again in an American city for another hundred years.

All of which is respectfully submitted.

ALONZO B. JONES,  
*Secretary of the Philadelphia Chapter A. I. A.*

#### REPORT OF THE RHODE ISLAND CHAPTER.

PROVIDENCE, October, 1876.

*To the American Institute of Architects.*

The Rhode Island Chapter respectfully submits its first annual report.

The Chapter was organized Nov. 10, 1875, and has since held sixteen meetings. After the necessary work of organization was completed, a rule was adopted that each member in alphabetical succession should present a topic for discussion. Under this system, the following subjects have been considered, either by formal papers or by oral discussion:—

I. The proper methods of obtaining bids, and awarding contracts.

II. The utility of a Mechanics' Exchange.

III. Notes of personal observation in Pompeii.

IV. The effect of concussion and vibration on artificial stone.

The Chapter engaged heartily in the movement for the introduction of the metric system into general use, but found the opposition to it so formidable that it was determined to await a more favorable opportunity for positive action.

By invitation of the City Government, the Chapter

has commenced the preparation of a building-law for the city of Providence, which it is hoped will be ready for adoption by the proper authorities early this winter. As various circumstances have directed public attention to the utter inadequacy of the present law, as well as to the non-existence of any special means for enforcing even its meagre provisions, the requirements of which are openly disregarded in the heart of the city, it is possible that the proposed law may be passed without much difficulty; but however this may be, the Chapter intends to do its part, and if not rewarded with immediate success, will continue to urge the matter until a proper law is enacted and enforced.

The Chapter was formed with six members. It has admitted during the past year five professional and two junior members. It has lost one, Mr. Edwin L. Howland, who was removed by death on the 28th of June, at the age of thirty-eight. Mr. Howland was a man of sterling integrity, heartily devoted to his profession, and giving promise of attaining much distinction in it. Associated during the greater part of his professional life with others, his works since he began practice as a principal have been marked by a great increase in power of design and refinement of taste, until the latest of them, the Harrison-street Church and the Wilcox Building in Providence, and others, deserve to rank among the best works of this generation.

Mr. Howland has left a large number of churches, business buildings, and dwellings to testify to his ability; and in him the Chapter loses an efficient member, and the profession an upright and honorable practitioner.

The Chapter begins the new year in a sound financial condition, and encouraging prospects of influence and usefulness.

Respectfully submitted.

CHARLES P. HARTSHORN,  
*Secretary of the Rhode Island Chapter A.I.A.*

[E.]

#### REPORT OF THE COMMITTEE OF INSPECTION AND ADVICE.

THE resolution under which the Committee of Inspection and Advice was appointed required the Committee to examine the whole working of the administration of the Institute, and to make such suggestions as seemed desirable to them for its efficiency and economy. The debate upon the resolution indicated that the Committee was expected to give special attention to the question whether the current expenses of the Institute could properly be reduced. The Committee held a session in New York in January last, and examined carefully the proceedings of the Board of Trustees, the accounts and workings of the Treasurer and Secretary, the premises and property of the Institute, and its financial condition. After further conference among themselves and with their fellow-members, they respectfully submit the following report:—

To begin with the financial management of the Institute: the Committee find that the average income of the



Institute for the last six years has been \$2,125, and that the principal items of expenditure during that time have averaged as follows, approximately :—

For rent and care of rooms . . . .	\$450 00
Publication expenses . . . .	500 00
Secretary's expenses . . . .	600 00
Treasurer's expenses . . . .	150 00
Convention expenses . . . .	400 00

For 1875 these expenses were :—

Rent and care of room . . . .	\$420 47
Publication expenses . . . .	405 35
Secretary's expenses . . . .	616 36
Treasurer's expenses . . . .	247 72
Convention expenses . . . .	54 00
The actual receipts for the year were . . . .	2,340 00

There has been much question of late, whether it was advisable to retain the rooms occupied by the Institute; and to this the Committee have given considerable attention. The annual rent of these rooms is now seven hundred and fifty dollars; and they are occupied jointly by the Institute and the New York Chapter, each body paying half the rent. The expense thus incurred has been from one-sixth to one-fifth of the income of the Institute. The original argument for hiring the rooms, urged at the Cincinnati Convention, — that there might be a rendezvous for the members from other cities who might visit New York, — has not proved to be of much weight in practice; but other arguments have shown themselves, and of more importance. The Board of Trustees hold many meetings in the course of the year, one a fortnight at least; and they have found it a serious inconvenience in past times to give up their own offices to these meetings, which usually occupy a whole afternoon. A good many Institute committees are appointed from time to time, which need a place of meeting: the present Committee is an example. The Secretary has in his charge a considerable store of records, pamphlets, and papers, which require space; not a very large space, but more than it is reasonable to require him to provide in his own office. He has also to employ clerks for considerable intervals; and it is not reasonable to assume that the clerical work he requires and the interviewing to which he is subjected can be conveniently attended to in his own room. The Institute receives a good deal of gratuitous hard work from its officers; but it is not desirable to push this eleemosynary relation too far, and the Committee think that in fairness the burden should be made as light as may be.

The collection of books and photographs which the Institute formed in its earlier days was dispersed some time ago; but it has not been found possible to keep it stripped of all possessions. Various objects of professional interest are constantly gravitating to it, as if by a natural law. Already the nucleus of a considerable collection has accumulated in the rooms which are now occupied, besides the possessions of the New York Chapter. To refuse these gifts, for want of a place to keep them, is to discourage the interest of the givers. There are likely to be many things worth having, which persons outside or inside the Institute would give to a general representative body like ours, but which they

would not give to a local body like a Chapter. There are gifts of more or less value, which foreign or outside associations give to the Institute, but which they would never think of presenting to a Chapter. Two things which have happened lately may be cited as cases in point. Not long ago Mr. John H. B. Latrobe of Baltimore wrote privately to the Chairman of this Committee, to ask advice concerning certain original drawings by his father, the first architect of the National Capitol, which he and his brother were disposed to present to the Institute, if they would be received with interest, and cared for. The only answer which the Chairman felt justified in making was, that the future action of the Institute was very uncertain, and that possibly it might soon be without any place where it could keep Mr. Latrobe's drawings, if they were presented. The other example is the collection of drawings and photographs contributed to the Centennial Exhibition by the Austrian Society of Architects, and courteously presented by them to the Institute, — a collection which will be of permanent interest, and which for every reason it is desirable that the Institute should treat with honor; but which it would be scant courtesy to receive if they could not be properly cared for, or to refuse.

It may be added, that there are many occasions when outside persons, especially strangers, wish to meet the officers or members of the Institute officially or semi-officially, and that it is desirable to provide an opportunity for this. Moreover, without wishing to take a sentimental view of the question, the Committee remember that the evidences of prosperity are in some sort a help to prosperity, and that an institution which has its own home, as it were, — a visible headquarters, and some visible possessions, — has really an advantage in the public estimation, and, in some degree, in the estimation of its own members. It seems probable to them, that in giving up its own quarters, the Institute would deprive itself of a certain amount of consideration which, whether founded on reason or not, would still be of practical value to it.

Although perhaps none of these arguments taken singly is decisive, yet it seems to the Committee that they do accumulate into sufficient reason why the Institute should have a room or rooms, commodious, accessible, and reasonably secure against fire. So far as the Committee can judge, this has been secured with exceptional economy; but it might satisfy all parties if the Trustees should once more confer with the New York Chapter as to whether a room could now be found which should answer the needs of their joint occupancy at less expense than those that they have at present.

The other leading expenses are those of the Convention, of the Publication Committee, of the Secretary's office, and of the Treasurer's office. It has been the custom, that half the Convention expenses should be paid by the Chapter whose guest the Convention was. This arrangement has been productive of more or less hard feeling and even embarrassment; and there has been difficulty in recovering payment from the individual Chapters. Your Committee recommend that the custom be given up, and that hereafter it be the part of the Chapters only to provide rooms for the meetings of

the Conventions, and such hospitality as they find it convenient to offer. A chief item of expense, and in the opinion of the Committee an unreasonable one, has been the annual dinner,—a festival which has doubtless its uses, as well as its enjoyments, but which ought to be held, they think, at the individual cost of the members who attend it. The Committee would therefore recommend that hereafter the annual dinner be not continued at the expense of the Institute; and they would remind the members of the admirable arrangements of the Baltimore Chapter, by which the Convention expenses of 1875 were made much less than ever before.

Of the expenses of the Committee on Publication, the chief one has been the cost of printing the Minutes of the Annual Convention. This cost depends mainly on the form in which the minutes are issued, and was considerably lessened last year by condensing the published report of the session, and by leaving the papers which were read to be published in the lately established professional journal of the Messrs. Osgood & Co. Whether the experiment justifies itself, is a question for the Institute to decide, directly or through its Publication Committee.

In the current expenditures of the various officers of the Institute, it is difficult to recommend any considerable reduction. It is likely that most of the members are unaware, as your Committee were until they made their examination, how much serious work and time are expended on their behalf by the officers; none of whom, be it remembered, receives the smallest fee for his services. The bi-monthly meetings of the Trustees have been mentioned; and in addition to these are many extra meetings, and a good deal of miscellaneous work outside of the meetings. An account of work done in the Secretary's office, furnished at the request of the Committee, includes keeping the records of the Conventions, of the meetings of the Board of Trustees, and of the current administration of the Institute, and preparing minutes of all these for publication; also the preparation of the reports of the Board of Trustees and the Publication Committee, and the various circulars which are issued, as well as the transcribing of the stenographer's reports of the Convention, and of the different addresses and papers read or presented at them. In addition to this a very large correspondence is necessary in the administration of the Institute, in communication with the various Chapters, notices to members, elections, and the like, and in answer to a great number of communications and inquiries from outside, concerning the standing, organization, and membership of the Institute, its rules of practice, and other matters of professional information. The Secretary's memoranda show that this correspondence in 1875 involved the sending out of about six thousand letters and documents, including some four hundred letters written and copied, to say nothing of an equal number received and filed. That this labor may not be intolerable, that it may even be possible, requires that a liberal sum be allowed for clerical assistance to the Secretary. Some of this correspondence is a matter of comity, and might perhaps be dispensed with or refused; but, considering that it undoubtedly reacts in favor of the public esteem for and

confidence in the Institute, there seems to be advantage in having it carried on in a liberal spirit.

In examining the Treasurer's accounts, the Committee were much impressed with the clearness, precision, and care with which they are administered. A good deal of labor is necessarily spent on them; but this and the money-expenditure of the office might be considerably diminished if some scheme were devised to relieve the Treasurer from hunting up the contributions of distant and negligent members.

The only considerable specific retrenchment, then, that the Committee are able to recommend, is the giving up of the annual dinner at the expense of the Institute. But in order to induce the most careful economy, and especially that the members should be encouraged to examine and understand thoroughly the expenses to which they contribute, the Committee would propose that there be presented to each Annual Convention an estimate for the expenses of the ensuing year, including separate allowances for Convention expenses, for those of the Publication Committee, of the Secretary's and Treasurer's offices, for the rent and care of the Institute rooms, and a reasonable sum for contingent expenses. In order to relieve the Treasurer from the additional labor and from the ungrateful task of supervising the estimates of his fellow-officers, they would recommend that this estimate should be prepared either by the Board of Trustees, or by a regular standing committee on finance, in consultation with the officers and committees whose expenditures it includes; and they would recommend that it be provided for by a general tax levied *pro rata* on the paying members. Hitherto, owing to the irregularity of the times of meeting of the Conventions, the fiscal year has not been brought into correspondence with them. But there would be an obvious convenience in having the Treasurer's annual account made up close to the meeting of each Convention; and now that experience has apparently brought the members of the Institute to substantial agreement as to the best season for the Convention, the Committee would propose that a particular month be fixed in which the Conventions shall be held, and that the end of the fiscal year be the first day of that month; and also that the time for levying the semi-annual assessments be so adjusted that the second assessment of each fiscal year may be seasonably collected before the end of that year.

After a reasonable economy of administration is secured, the real lightening of the financial burdens, the Committee would suggest, is to be looked for in an increase of membership. If the number of members were doubled, the expenses would hardly be increased, and the assessments might be reduced nearly one-half. This increase of membership is recognized on all hands as very desirable for the success and usefulness of the Institute; and the obvious means to it is increase of interest and activity among the members themselves. It is especially desirable that the younger architects should be attracted to the Institute; should wish to join it for the double purpose of sharing its advantages, and of taking part in its useful work. This work has, since 1867, been somewhat simplified by the re-organization of the Institute; and a good deal of it has been relegated,



or has relegated itself by natural elimination, to the Chapters. Apart from its executive and advisory functions, its real activity as a body must be shown in its Conventions; and it is by increasing the activity and scope of these, it appears to the Committee, that its prosperity and influence in the profession can best be promoted.

Therefore the Committee would recommend a serious effort to make the Conventions more interesting and more productive; and it seems to them important that the members of the Institute should consent to give more time and attention than they do for this purpose. They would suggest that the length of the Conventions be increased to at least four days, two of which might be set apart for legislative and executive work, the other two for subjects of technical and scholarly nature; and that these two classes of subjects be prevented from interfering with each other. They would recommend that the annual exhibition should be made fuller and more interesting; that an effort should be made to induce members to send their best work to it from various parts of the country; and that, while the public be invited and encouraged to attend the exhibitions, time and freedom be reserved that the members may give them careful attention, and make them something more than mere reunions. They would also suggest that those who lay out the work of the Convention consider each year what is best worth the professional attention of the members in the city that is visited; and that where it is warranted, time be reserved sufficient for the careful examination of such things, that they be not crowded into the recesses between sessions.

They would suggest further that members be encouraged to bring before the Convention public works of special importance on which they may be engaged, and that an effort be made to offer and receive criticism without impatience. It is perhaps reasonable to say a word concerning the subjects brought before the Convention. In examining the reports of the meetings of foreign architectural bodies, and the professional periodicals, it is impossible not to notice how much less attention American architects pay than European to what may be called the scholarship of their profession. The Committee think that American architecture suffers materially from this neglect, and that the influence of the Institute cannot be better exerted than against this neglect. They would propose that the officers charged with arranging the business of the Conventions should select, for each year, one or two subjects connected with the scholarship of the profession, either historical, scientific, or artistic, and appoint them for discussion, selecting for each subject some member who should open the discussion with a carefully prepared essay upon it; that these discussions be made a prominent feature of the exercises; that the appointments for each Convention be made at, or as soon as possible after, the preceding Convention; and that it be made a point of honor with the members not to refuse the duty assigned them. It is the misfortune of American architects, that they have not before them for study the architecture of past ages. It appears to the Committee that the exhibition of collections of views or models, carefully arranged with regard to historical asso-

ciation and comparison, and illustrated by well-considered commentaries, might be a very useful feature of the Conventions. There are in the country, also, collections more or less large of the work of foreign architects and architectural schools of our time, with which it would be worth the while of all our members to acquaint themselves. No better opportunities are likely to offer than the Conventions. Your Committee believe that a more formal care on the part of the Institute, for such subjects as they have here suggested, would be of value in the education of the members themselves; and, moreover, that it would add to the dignity of our sessions, and help to make the Institute attractive to a great many young practitioners who would respect its evidences of professional attainment, and desire the benefit of its instruction.

JOHN McARTHUR, Jun.,  
ALFRED STONE,  
W. P. P. LONGFELLOW, *Chairman*.

[F.]

#### REPORT OF THE COMMITTEE ON EDUCATION.

THE most interesting thing in regard to professional education that has come to the knowledge of your Committee during the last year has been the establishment, under the care of Mr. W. L. B. Jenney of Chicago, of a school of architecture at the University of Michigan. The energy and success with which the older branches of instruction have been administered at Ann Arbor are the best warrant for expecting the best results from this undertaking. But its history, like that of the similar undertaking at Syracuse of which we made mention in our last report, and which is still only in its beginnings, belongs to the future.

Meanwhile the Committee have to report that the State Industrial University at Champaign, Ill., has since the year 1871 maintained a course of instruction in architecture, at present under the charge of Mr. N. C. Ricker, one of its own earlier graduates. The course of instruction extends through four years, and embraces beside the modern languages and the scientific study of construction, modelling in clay and plaster, and architectural drawing and designing, and the study of contracts, specifications, and estimates. A work-shop for practice in model-making is attached to the school. The art-gallery of the university has a remarkably good collection of casts and the beginning of an architectural library. Photographs of the building and of the class-rooms and museum are to be seen at the Centennial Exhibition, among the Illinois Educational Exhibits in the Main Building, with specimens of the students' work. There were last year eighteen students in the course, one of whom was a young woman.

The course of study at Cornell University, under the care of our Honorary Fellow Mr. Babcock, continues much as in previous years; the marked improvement in the quality of the students, and an increase in the teaching force, giving constantly a better and better tone. As

before, no students are received but those who follow the full four-years' course, — a rule which contributes directly to maintain a high intellectual standard, though of course the multiplicity of studies interferes with the more strictly professional work. Designing is practised during the last year, and is pursued with great zeal. The best results are of course obtained from students who have been in architects' offices previous to entering the university; and it is found that the time that can be found for drawing is too short to obtain results of much value from students who have had no previous training; those who come from carpenters' shops, for example, doing excellently in their scientific work, but seldom distinguishing themselves as draughtsmen. The advantages this school possesses in regard to books is still unequalled, and a valuable series of illustrations for lectures is gradually accumulating. But it suffers for lack of other apparatus of every kind. There were last year twenty-nine students, two of whom were young women, in attendance upon the course in architecture; and twenty-eight students from the other departments of the university attended the lectures on ancient architecture or on building-materials and construction.

Of the instruction at the Institute of Technology at Boston there is little to add to what we said two years ago. The work has been steadily improving, partly because things are on a firmer footing, partly because the quality of the students improves. More and more of the students come to the school from offices, to get what offices do not offer, bringing with them the workmanlike habits that an office gives. Every year, too, there is a larger proportion of regular as distinguished from special students; that is, of those who pursue the general scientific and literary culture the Institute offers, instead of confining themselves to a purely professional work. Nearly half the students are now taking the four-years' course. This is a matter for twofold satisfaction. It is better for the profession and for the community that the rising generation should be as well-educated as a set of men as possible. It is also better for the young men, for if they succeed in establishing themselves as architects they will by and by need all the culture they can get. If they do not succeed in this profession, they will need all the resources they can command to gain a footing in some other. And it may be observed that with the development of the arts of design which may be expected to follow as one of the results of the International Exhibition, in which just that personal training is needed that a well-educated architect receives, the field of extra-professional employment is likely to increase, and architecture may yet prove as excellent a calling to *leave*, — as good a training, that is, for other work, — as the law has so conspicuously proved.

The nature and quality of the work done at Boston is sufficiently shown by the specimens on view at the Exhibition. It is before the eyes of all, and comment is unnecessary. The collections are constantly increasing, and are constantly made more available through improved cataloguing and arrangement, while the external advantages are increasing even more rapidly, the number of interesting and instructive buildings within easy reach being added to every year, while the recent opening of

the Museum of Fine Arts in the neighborhood, and the establishment of a first-class drawing-school in connection with it, are a conspicuous addition to its resources.

A very gratifying witness to the value of these opportunities has this year been offered, a number of former students of the school who have failed to find employment having put in an appearance as a sort of resident graduates, so as to pursue their studies under the wing of their *Alma Mater*, and profit by the library and collections they so well know how to use.

The Institute of Technology was among the first of the schools in the country to take measures to turn the Exhibition to the account of technical education, the professors and students to the number of more than three hundred visiting Philadelphia in June, and spending a fortnight in camp on the grounds of the University of Pennsylvania. It has also been one of the first to put in practice the lessons here learned; the Russian system of shop-work, one of the most striking among the educational appliances exhibited, having been already formally adopted into the course of mechanical and mining engineering. The extension of this system to the course of architecture has not yet been worked out, but it is hoped ultimately to be able to give the students the means, not indeed of becoming skilful mechanics, — an accomplishment that would cost more time than it would be worth, — but of becoming good judges of work in the various branches of the mechanic arts that come under an architect's supervision. Experience has shown that without neglecting the artistic and scholastic work which is the main work of a school, the practical side of the profession may at the same time be pursued to great advantage. It is hoped that a certain amount of shop-work may, without materially increasing the amount of time given to this branch of study, give a tenfold increase to its efficiency.

It remains to consider how far this Institute can itself be counted among the agencies of architectural education; what it does and what it might do for the culture of the public, of its own members, and of the young men who are just entering the profession.

Here the record of what has already been successfully accomplished, as it has from time been recited to you in the reports of the several Chapters, is, so far as it goes, the best explanation of what may be done in the future. By establishing courses of lectures, by organizing exhibitions of architectural drawings or of the decorative arts connected with building, and by taking the lead in the foundation of permanent museums either of building-appliances or of the industrial and decorative arts, architects and architectural societies may at the same time instruct the public and educate themselves. Moreover, architects are by taste, training, and social position peculiarly fitted to discharge these public services; and in assuming the duty and asserting their claim to be consulted, they may directly aid in gaining for the profession the consideration and respect which, in the ignorance of the public as to its real character, is sometimes withheld.

The meetings of the Chapters afford however, of course, the most obvious means of promoting the educational interests both of practising members of the pro-



fession, and of the young men who are just entering it. None are so well informed but that they have much to learn; none are so young but that it is time to begin. Your Committee are accordingly brought face to face with the question, how the regular meetings of the various bodies composing the Institute may be made as improving as possible. This has been brought specially to our notice by a formal memorial addressed to the Committee by one of the junior members of one of the Chapters, speaking for himself and others, which is in its general tenor consonant with much less formally expressed, and is indeed consistent with every one's experience. This paper laments the awkward position in which the junior members find themselves at the Chapter meetings, and the slight advantages received by them; and suggests the establishment of general competitions for students, to be established by the Board of Trustees or the Committee on Education, with the exhibition and occasional publication of the students' work, the establishment of a sort of general intelligence-office by which young men out of office can be supplied with places, and offices supplied with young men, and in general the offering of incentives and opportunities for private study. These are doubtless all real desiderata, and it is worth while to say a word in regard to them.

The uncomfortable relation between sets of men separated by an obvious difference of age is a disagreeable fact, to be got over by good sense and care on both sides, but in regard to which good sense and well-directed effort are more likely to exist if the intrinsic difficulties of the situation are distinctly recognized. Different sets of men of different ages do not stand on the same footing, and cannot meet on precisely the same terms, as if they were contemporaries. The nominal equality of a professional society must not be taken to mean more than it really will bear. There is an inevitable awkwardness, and this is enhanced by two things. In the first place, the young men are much more sensible of the difference of age and position than the others, and are apt to be foolishly susceptible in their feelings. The older men feel as young as ever, and like to have the boys about, but not being in general very imaginative, have no conception of their embarrassment, and fail to do any thing to relieve it. Add to this the awkwardness always arising when one or two strangers come into a company already on easy terms and the discomfort of junior members is easily accounted for.

Civility and considerate kindness, good manners in short, will do something to alleviate the unpleasantness of the distinction; but the distinction itself nothing will entirely remove. It must be made the best of, and that not by ignoring it, but by accepting the situation, and, as they say, improving it. It is easy to see ways in which by recognizing the subordinate and inferior position of the beginners, and co-operating with them upon that basis, we may at once advance our own knowledge, give a new interest to our meetings, and serve in every way the younger men. If we would each of us take some topic of which we know something but would gladly know more (and there are many such, ranging through the whole compass of the architectural gamut), and, first ascertaining the outlines of our own ignorance, take some

one of our younger friends into our confidence, indicate to him the narrow bounds of ascertained fact, and make him push off in our behalf into the ocean of the unknown, the experiment could hardly fail to be a successful one. There is none of us who is not painfully conscious of his ignorance on some familiar topics, which he knows he could entirely dispel if he only had a little leisure. One may be longing to clear up or settle his notions on the subject of Greek mouldings, to know how many varieties the Greeks really used, whether they used them on any settled principle or capriciously, whether scale had any effect on the forms adopted, what regard was paid to material, and what changes in custom came with lapse of time. Another may be unhappy about waste-pipes and stench-traps, knowing that his knowledge, though so far sufficient, was vague and without precision, and that he might any day be floored by a too knowing client or too ignorant plumber. An intelligent boy turned loose in a good library might solve either of these harassing questions, or collect materials for his chief to solve them, in the leisure of a month, and serve himself, his friend, and the company whom at the end of the month they would enlighten with the result of their labors. If diagrams and illustrative sketches were needed, so much the better for all concerned, though it required another month to get them up.

The definite attitude of subordination thus established would relieve all parties of the embarrassment of a false position, establishing in its stead a wholesome relation, welcome to both. Co-operation in original research is the most agreeable relation in the world. We value the society of our fellow-creatures for what they contribute to our intellectual life; and something of the satisfaction of these coadjutors would be felt also by the friends to whom they communicated the results of their labors.

It is by some such immediate real and personal incentives to private study, that the junior members are to be aided; not by universal competitions, which would be difficult to carry on through the post-office; still less by finding places for young men out of employment, a search which from the nature of the case everybody must conduct for himself. Nobody takes in even a cook, without first arranging a personal interview.

This Committee at any rate are concerned not so much with finding young men in work, an office which the Secretary has done much in filling, as in showing them how best to improve their leisure. Leisure may come unasked, but to a student it is never in itself unwelcome, and a young man's first care should be to so husband his resources that when it does come he may enjoy the boon without misgivings. Men spend their lives longing for such opportunity, and it is the shortest of shortsightedness in a professional student not so to arrange his affairs as to be glad when it comes of its own accord. How to employ it, may be learned from the example of the young men of whom mention has already been made. It is the best result of any schooling, if it can so teach young men to study that they can employ enforced leisure to advantage. In point of fact there is no time of his life at which a few idle months are to the architect more useful. To be able, after having acquired the use of one's hands and eyes, and obtained a superficial knowledge of

construction and of design, to spend whole days in rendering that knowledge more exact, visiting buildings, watching workmen, and questioning contractors; following it up with long evenings of technical or scientific reading in text-books, encyclopedias, and the professional journals; clinching the knowledge thus gained with the study of specifications or working-drawings, and illustrating the whole with sketches from the object or better still from memory,—all this, important and even necessary as it is to a proper professional training, is nevertheless almost out of reach both of the draughtsman and of the architect, since it requires the uninterrupted leisure and continuous attention that can only be commanded when one is absolutely out of work.\* The young men to whom allusion has been made were surprised at their own powers, saying that they did not know they could learn so much in so short a time. Others may profit by this example.

WILLIAM R. WARE,  
THOMAS U. WALTER,  
ALBERT C. NASH,  
P. B. WIGHT.

[G.]

#### REPORT OF THE SPECIAL COMMITTEE ON ANOMALOUS MEMBERSHIP.

(As amended.)

I. Inasmuch as every professional member of a Chapter is *ipso facto* a member of the Institute, and one cannot be a member of a Chapter without at the same time being a member of the Institute, it follows that when for whatever cause one ceases to be a member of the Institute, he ceases to be a member of his Chapter.

II. Fellows of the Institute are not necessarily members of Chapters established in places where they reside.

III. That the Institute recommend to all resident members where there is a Chapter, to connect themselves with the same.

IV. It is recommended to Chapters to admit Junior members coming to them with letters from other Chapters, without exacting any admission fee.

[H.]

#### REPORT OF THE SECRETARY FOR FOREIGN CORRESPONDENCE.

Boston, Oct. 7, 1876.

*To the American Institute of Architects.*

The papers of the late Secretary for Foreign Correspondence of the Institute came into the possession of the present incumbent of that office too late to enable him to carry on his functions with the necessary degree of activity and intelligence. This delay is to be the more regretted, because he has thereby been prevented from properly availing himself of the opportunity afforded by the Centennial of duly offering to our foreign correspondents such formal hospitalities as the great occasion would seem to demand.

The letters lately received by him moreover contain sufficient expressions of congratulation and professional sympathy from our brethren in other lands to give assurance that such official tenders as he might have been able to make have been scarcely needed to render our affiliation with them complete and cordial.

Your Secretary for Foreign Correspondence has caused to be engrossed and forwarded to the Austrian Society of Engineers and Architects a formal acceptance of its generous gift to the Institute of the interesting and instructive collection of drawings and photographs which illustrate in this international exposition the latest works of engineering and architecture in that country. The letter of the Austrian Society was an expression of good feeling which we were prompt to reciprocate.

Among the most interesting papers received by us have been those of our active correspondent, the Chevalier da Silva, of the Society of Portuguese Architects. In them he reports the results of the archaeological investigations carried on under his efficient direction, and takes occasion also to ask our sympathy for the efforts to establish a school of art in Portugal, and to direct attention to the exhibition of its works at Philadelphia.

At the opening of the year the usual exchange of official congratulations took place between the representatives of the principal foreign architectural societies and ourselves.

In furtherance of this system of professional reciprocity and to promote the sentiment of mutual regard, it is to be hoped that the members of the Institute who are about to travel abroad will, as in several instances heretofore, through letters of credence or introduction from the Secretary of Foreign Correspondence, put themselves in personal communication with our foreign brethren. By this means and by that active correspondence and interchange of good offices which should be maintained between the Institute and its friends in other lands, we may expect not only to secure for ourselves the obvious advantages to be derived from a better acquaintance, but to present an increasing claim to the interest and sympathy with which the older societies have ever been ready to regard the new conditions under which architecture is developing in this country.

Respectfully submitted.

HENRY VAN BRUNT,  
*Secretary for Foreign Correspondence.*

[I.]

#### REPORT OF COMMITTEE ON PROFESSIONAL PRACTICE.

At the Ninth Annual Convention of the American Institute of Architects, held in Baltimore in November, 1875, the Special Committee on Professional Practice, to whom the subject of competitions had been referred by the convention held in New York the previous year, presented as the substance of their report the following paper. It was at that time their intention, before putting it into permanent shape, to develop more fully the points here presented, and to illustrate them by the citation of actual examples. The labor and consequent delay which this was found to involve have, however, determined them to issue it in its present form,



just at it was printed at the time in the columns of the *American Architect and Building News*. This they are the more ready to do, since the very brevity of the statements has been found to render them exceptionally convenient, and since their publication in some form or other seems to be the easiest and surest way of collecting information about actual cases.

The committee will accordingly be greatly obliged to any one into whose hands this Abstract may fall, if he will send to any one of them or to their chairman information of facts in the conduct of competitions, illustrative of the points here raised; whether in confirmation of the views here expressed, or adverse. The committee may then hope to be able to carry out their original purpose within a reasonable time.

J. MCARTHUR, JUN.,  
City Buildings, Philadelphia.  
HENRY DUDLEY,  
2 Pine Street, New York.  
R. M. HUNT,  
Newport, R.I.  
WILLIAM R. WARE, Chairman,  
2 Pemberton Square, Boston.

#### [ABSTRACT OF A PROJECTED TRACT ON COMPETITIONS.]

### CHAPTER I.

#### THE ADVANTAGES OF COMPETITIONS.

##### § I. *To the client and to the work:* as, —

1. Giving a fuller discussion of his problem;
2. Increasing the chance of his being suited;
3. Increasing the chance of happening on a fortunate inspiration.

4. Opening a chance of discovering unknown talent;
5. Stimulating the exertions of competitors;
6. Saving committees from responsibility in the choice of an architect.
7. Enabling them to get a great deal of advice cheap or gratis.

##### § II. *To the architect:* as, —

1. Opening the chance of extending his practice and reputation;
2. Giving him experience in designing large work.
3. The freedom from supervision in design gives these exercises the character and the advantages of an academic discipline.

##### § III. *To the community:* as, —

1. Encouraging new talent;
2. Restricting favoritism and jobbery.

### CHAPTER II.

#### THE NECESSARY DISADVANTAGES OF COMPETITIONS.

##### § I. *To the client and to the work:* —

Suspension of intercourse with the architect during the progress of the design —

1. Prevents the client from fully explaining his wants;
2. Or correcting the errors and omissions of his programme;
3. Or finding out what he really does want.
4. Hence the whole work may be misdirected from the outset.
5. The architect works in the dark, not fully understanding the case;

6. The stimulus and the restraint of such intercourse is removed;

7. He is tempted to extravagance or caprice in design, or to commonplaceness, or merely academic merit; the guaranties of *bona-fide* and serious work being gone.

8. This want of seriousness and of reality in competitive designs is fostered by the large element of chance in these undertakings.

It still further lowers the standard of competitive work: —

9. That the problem set before the architect is not how best to solve the problem, but how to secure the work, and he has no assurance that the two go together; he thinks that the drawings will be only superficially considered;

10. And is tempted to aim at superficial and *ad captandum* qualities;

11. Moreover, in an *open* or *unlimited* competition the men most desired may refuse to take part;

12. A *close* or *limited* competition necessarily implies certain restrictions and prejudices;

13. Competitions may result, and often do, in the choice of an impracticable design by an irresponsible person, on an ill-considered and undigested scheme.

##### § II. *To the architect:* —

1. Waste of time and money if he goes in, lest he be distanced by show, not by merit;

2. Loss of his fair share of opportunity if he stays out;

3. Loss of credit if he is frequently defeated;

4. Hard terms if he is successful;

5. Submission of his case, often, to an incompetent tribunal.

##### § III. *To the community:* —

Important interests are jeopardized by these chances.

### CHAPTER III.

#### UNNECESSARY BUT COMMON DISADVANTAGES.

Competitions are further discredited, and their usefulness defeated, by want of perfect good faith either (a) in clients or (b) in competitors.

(a) They are sometimes resorted to by committees not to secure a design, nor to choose an architect, but to gain time, or to make a show of fair dealing, so as to cover schemes of favoritism or jobbery. Unfairness may be shown by committees, —

1. By giving unjust judgment on the designs.
2. By imposing hard terms, and so forcing the winner to withdraw.

3. By refusing to employ the successful candidate;
4. By cribbing from the rejected designs;
5. By accepting designs that violate the conditions laid down.

(b) The competitors themselves often vitiate competitions, —

1. By violating the conditions laid down;
2. By sending in extra drawings;
3. By intriguig with committees.

Whoever enters a competition owes it to his fellows to

adhere loyally to the conditions imposed. The essence of fair play in these contests is equality of advantage. All should work under the same conditions and restrictions, — conditions which in entering the lists an architect covenants with his fellow-competitors not to transgress. If he thinks the programme a stupid one, he should reserve his suggestions until the competition is decided.

## CHAPTER IV.

### WHEN COMPETITIONS ARE USEFUL, AND WHEN NOT.

(a) It is plain that competitions are a poor way of securing a good design: —

1. Where the conditions are so complicated that a great deal of explanation is necessary to enable the architect to fully understand the programme;

2. Where consultation is necessary before the client can understand what he wants himself;

3. Where special technical research is required on both sides (as in hospitals, for instance);

4. Where some special kind of skill and experience is essential.

(b) But good results may be expected, —

1. Where the problem is so simple that the conditions may easily be fully stated;

2. Where it is so familiar that the architect can supply omissions out of his general knowledge (as with churches);

3. Where novelty is a main object.

(c) And competitions may well be resorted to, not to obtain a good design, but as a means of selecting an architect, —

1. Where the conflicting claims of patronage or of professional merit render a choice difficult;

2. In public works, where an outright appointment would be improper, and open to suspicion of jobbery or favoritism.

(d) General (or open) and limited (or close) competitions: —

*Open Competitions* have in the fullest degree all the advantages and all the disadvantages already enumerated.

1. The disadvantages generally preponderate.

2. They are seldom desirable, except for very simple work.

3. Their chief advantage is as a training-school for beginners, who can have no better employment of their time than working out real problems under the stimulus and excitement which a competition affords.

4. But if adopted in large and complicated public works, it is at great risk, since the chance of any return is too slight to warrant any experienced practitioner in giving as much labor as such problems require.

*Limited Competitions*, confined to a number of specially invited architects, —

1. Are able to secure serious work from competent men, the chance of employment being greater, and a certain amount of favor and consideration being already implied.

2. They are free from many of the evils of open competitions.

3. Most of the advantages of competitions are secured.  
4. But they are of course of but little value in bringing forward new men, except by the chances of personal favor.

A *mixed system* is sometimes adopted, — that of inviting a certain number to compete on advantageous terms, and allowing others to send in designs on less favorable conditions.

1. But this, though ingenious, is practically of little value, since the preference avowedly expressed for the few discourages the rest from seriously entering the lists.

2. But it is as advantageous to beginners as open competition.

The case of *Informal Competitions*, in which different persons are invited or permitted to make designs independently, demands special study.

1. In this case it is difficult to avoid the imputation of unfairness.

2. Each of the competitors is likely to suppose that he enjoys a special preference.

3. And some one among them is likely to be right about it.

## CHAPTER V.

### HOW COMPETITIONS HAD BEST BE CONDUCTED.

(This chapter is presented more in full.)

It remains to be considered what course on the part of clients and of the profession is the most desirable, in view of all the interests involved, in cases where for any reason a competition is to be set on foot. The practical question, that is to say, is, how to make sure that in these trials of skill the best men shall take part, that they shall be encouraged to do their best, and that the best they offer shall be selected.

To secure the services of the best men, it is advisable, as we have seen, that the instructions shall be clear and adequate, that the expenditure of time and money exacted shall be a minimum, and that an adequate business inducement shall be offered, — either a fee in hand, or the fair prospect of a handsome premium, of professional distinction, or of lucrative employment. In these as in all other particulars, assurance is needed that the competitors stand on absolutely equal ground, and that there is to be absolutely fair play in judging the designs and in awarding the work, and that the decision shall rest in the hands of competent persons.

This last point, that the decision shall rest in proper hands, that is, of honest and competent persons, is all that is necessary to make sure, that when the architects have done their best in preparing schemes, the best of the schemes prepared shall be put in execution.

The case of prizes being awarded to persons who from inexperience in affairs or for any other reason cannot command confidence, needs special consideration. If the theory that competitions are of value in bringing young and unknown persons into notice is a sound one, such cases are likely to be frequent.

The following paragraphs, numbered from one to fifteen, contain practical suggestions for securing these ends. They are presented in the form of a scheme for regulating the conduct of competitions, and are made



public in their present crude and imperfect form, in the hope that architects and others to whose notice they may be brought will favor the committee with the results of their own thought and experience in these matters, and so co-operate with them in putting these different negotiations upon a more satisfactory footing.

### I. — *Instructions.*

1. In the preparation of instructions to competing architects, it is desirable that professional advice should be taken.

*NOTE.* — A competent consulting architect can give to even a complicated problem such preliminary investigation as will enable a committee to find out in advance what they really want, and to set it forth clearly to the competitors. In cases requiring special study and investigation, he would be in a better position to prosecute it than the competitors would be, being in free and confidential relations with his employers. Besides, it is better for one man to do such work once, for all, than for each to do it for himself.

It would be as well in most cases, of course, to let the man who had thus thoroughly informed himself proceed to design the work, that is, to appoint an architect in the first place. But where for any reason this is impracticable, it will generally be found practicable to appoint a consulting architect in the first place, and this would be an enormous gain. But if a competition is determined upon, this professional adviser should be excluded from competing himself, directly or indirectly.

2. The period given for preparing the design must not only be long enough for perfecting it, and preparing the necessary drawings, but it must make some allowance for the ordinary occupations of competitors.

The time for receiving drawings should of course be stated, and it is very desirable to state also the time for rendering the decision upon them.

The instructions should state whether it is proposed to retain the drawings approved.

3. The number of drawings asked for should be as few as possible; but it is hardly practicable to do with less than a plan of each story and an elevation of each exposed side. A perspective view and one section may well be added. These should all be on a small scale, as for instance one-sixteenth of an inch to the foot for large buildings, with the perspective view at twice the scale at the nearest corner.

The style of rendering should also be carefully defined, and made as simple as possible. It is well to refer to some well-known and accessible example.

*NOTE.* — This is desirable not only to save the competitors from waste of time, and to put them all on an exactly equal footing, saving them from the danger of being outdone by showy drawings, but to prevent the judges' attention being diverted from essential to merely superficial matters.

4. If any limit of expense is set, it should be stated what means will be taken to ascertain the probable cost of the designs submitted, and what margin will be allowed without prejudice.

5. In regard to all the conditions imposed, a distinction should be made, if possible, between those which are imperative, and those in regard to which the designer's judgment may be used.

6. It should be stated whether the invitation to compete is issued by persons who are authorized to employ an architect and proceed to build, or whether their

action is only preliminary; and whether the decision of the judges upon the merit of the plans is to be final, or only advisory.

7. It is common to have designs submitted anonymously under a motto or cipher; but in limited competitions this form may often be dispensed with, secrecy being neither practicable nor desirable.

### II. — *Judgment.*

8. In judging of the merit of the designs admitted, the persons with whom the responsibility of the decision rests should have competent professional advice.

*NOTE.* — If a consulting architect is employed in preparing the instructions, he would presumably be the fittest judge of the work done in accordance with them. In England it is common to invite an architect of eminence to examine the drawings, and explain the grounds of his preference. A similar course seems to be gaining ground in this country. The plan of having the body with whom the decision rests add architects to their own number, as recommended at the Philadelphia Convention, seems not to be practicable even if desirable. The ultimate decision must rest with the responsible parties.

It has been suggested that the competing architects should themselves recommend a professional judge, or that they should themselves act as a jury, as being the persons most familiar with the problem; but it does not appear that either of these plans has been tried.

The person chosen to advise in regard to the plans submitted should be held to be disqualified from submitting plans of his own, even though the object of the competition should fail and new advice be sought. A judge should not have the chance of securing a professional prize by pronouncing unfavorably on the cases submitted to his decision.

In the selection of such an adviser, a judicial quality of mind is more important than professional distinction, which may be and often is accompanied by narrow views and obstinate professional prejudice. Judges have been known to throw designs entirely out of consideration, merely because the style adopted was not to their taste.

9. The drawings when received should be put into the custody of a clerk to examine and reject at once those designs which palpably violate the conditions, or are deficient in any of the drawings required, and to throw out also all drawings other than those called for. These should be locked up until after judgment is rendered.

*NOTE.* — It has sometimes happened that extra and illustrative drawings, though not formally admitted to consideration, have been allowed to form a sort of side-show, where they could not help having about as much influence as if they had been received, if not more. But this is obviously fraudulent. This examination should be made by a clerk, rather than by the committee or by their adviser, lest their object in view in rejecting them should be defeated in the act of rejection.

10. There should always be a public exhibition of competitive drawings, either before or after judgment has been pronounced.

*NOTE.* — The latter is more favorable to the independence of the judges. But there is a legitimate influence of outside opinion which cannot act efficiently unless the designs are seen before a decision is reached.

This exhibition is due to the competitors. To those who receive no other recompense, it is something to have their work known; moreover the expectation of this publicity is an inducement to architects to compete, and an additional stimulus. A public exhibition also has an obvious tendency to prevent favoritism in the decisions.

### III. — *Recompense.*

The chance of being intrusted with the work is always the chief consideration, with architects of position, that induces them to give the time and trouble, and undergo the annoyances and disappointments, which a competition entails. In order to secure their adhesion accordingly, a definite prospect must be held out that the successful competitor will be intrusted with the work, on proper terms as to compensation. In the case of limited competitions there is no difficulty about giving this assurance, as no one need be invited to compete in whom sufficient confidence is not felt to intrust him with the works. Yet even in limited competitions, such is the unprincipled good-nature of men, even in the discharge of important trusts, that the list of architects selected is often swelled by the names of men to whom nobody would think of giving the work in charge, merely by way of compliment. When this is done, it is necessary to have the names of competitors attached to the designs, lest by chance the prize should fall where it is not intended to.

But in open competitions it is not so safe to give this assurance, nor so reasonable to expect it. Of all the qualifications needed to inspire confidence, the best possible set of anonymous drawings gives evidence of only one. All that can be inferred from them is, that some person or persons unknown possess a large amount of skill in design; that is to say, are competent to work out a plan, to devise appropriate and harmonious elevations, and to make a proper presentation of them on paper. Whether the person who sends in the design himself possesses this skill, or whether a chief part of the professional attainments that have produced the result is contributed by others, is a matter on which the drawings themselves can of course throw no light. Still less can they enable the judges to tell whether to these qualifications are conjoined others equally indispensable, other kinds of knowledge, business experience, and maturity and integrity of character, and personal qualities. For men responsible for the expenditure of thousands and hundreds of thousands of dollars of other people's money to promise, and in this state of things to promise blindly, that, in case the building is erected after any of the designs submitted in competition, it shall be given in charge to the reputed author of the design that receives the first award of merit, and that he shall be employed to carry it into execution, would be preposterous; it would be trifling with their trust.

This difficulty may be got over, in part at least, if the right is reserved of associating with the successful competitor some one of whose capacity to carry on the work no question can arise. But a provision of this sort, though necessary in the contingency of the prize falling to a man without experience, and acceptable enough perhaps in his case, would go far to deter persons of position from entering the lists, and so greatly increase the natural weakness of open competitions in this respect as to make them practically worthless.

The right to reject any or all designs, which is sometimes reserved, is a measure of the same kind, only stronger. It tends still further to confine the competi-

tion entirely to irresponsible parties. But this evil may be to some extent counteracted by reducing the requirements in the way of time and labor to the very lowest terms, and asking for hardly more than sketches. These almost anybody might be willing to furnish.

An additional advantage of asking only for sketches is, that the successful architect is then compelled to begin again and make a thorough study of the problem upon a serious and practical basis. Where elaborate drawings are furnished, the successful architect is tempted to feel that he has got through with the problem, when in fact he has only just got into a position really to study it. Indeed, if people are satisfied with what he has already done, he may be pardoned for not wishing to disturb their peace of mind by trying to do something better.

In open competitions, then, a provision of the following character seems best adapted to meet the intrinsic difficulties of the situation.

11. It is intended and desired that the design to which the first place is given in the award shall be carried into execution under the professional charge of its author, at the usual rates of compensation. But liberty is reserved of associating with him a consulting architect, if it is judged best to do so, to whom a proper proportion of the fees shall be assigned. The right of rejecting all the designs is also reserved; but in this case a second competition will be opened, which shall be restricted to the authors of the most successful of the designs submitted.

[But in the case of limited competitions the following provision would seem proper:]—

12. The author of the successful design will be employed at the usual rate of compensation as architect of the building.

Although a fair chance of obtaining the work in prospect is the main inducement to enter into these contests, it has not generally been found or considered a sufficient one; and besides the main prize, of professional employment, it is customary to give several premiums in money, of equal or of different value. The rule adopted in Germany, that the first premium shall equal the customary professional fee for such work as is asked for, and that the other premiums shall amount to at least an equal sum, seems just and fair. The argument that it prevents competitions being resorted to as a cheaper way of getting a design than going to an architect outright, makes a good point in its favor. The following provision may accordingly be advantageously adopted:—

13. A first premium of \$ will be given to the author of the successful design, and a like amount will be divided among the two (or three) next in order of merit. The premium will count as a first payment in the case of the architect who is engaged to carry on the work.

It is sometimes stipulated that the architect employed shall be paid such sums as may be agreed upon for his services in the conduct of the building. But a prize which has been awarded for merit ought not to be withheld because the successful competitor is not also the lowest bidder. Besides, a provision of this sort affords an opportunity of throwing over the successful competitor by refusing to give him proper compensation,—a



trick that is so frequently played that competitors naturally regard this stipulation with distrust.

In close competitions, it is generally the custom to pay an equal sum to each of the competitors; not enough to reimburse them for their outlay in making the drawings, perhaps, but a substantial contribution towards it, and enough to serve as a guaranty of good faith. If expensive drawings are expected, these fees should be large in proportion.

NOTE.—In the competition for the Law Courts in London, in 1867, each of the twelve competitors was paid eight hundred pounds; and it was understood that most of them were out of pocket when their work was done.

In accepting a premium, the successful competitor does not part with any of his rights in his design; and if it is desired to keep the drawing, or to use it in whole or in part in the prosecution of the work, such additional compensation should be made as may be agreed upon. This may be expressed in the following provision:—

14. All drawings will be returned to the authors [except those which have obtained premiums, which will be retained]. No use will be made of any design except by arrangement with the author, and for a proper compensation.

(The passage in brackets may generally be omitted.)

15. In limited competitions, the names of all the competitors should be furnished to each, and they should be asked, if they desire any modification in the terms, to confer with each other in regard to it, and make a united representation.

This is eminently in keeping with the friendly and confidential relations existing between the competitors and their employers, and is likely to save much trouble and misunderstanding.

In the case of large public works, especially for State and municipal authorities, too much pains cannot be taken in defining with precision every step in the process, from beginning to end. With church committees too, who have obtained a singularly bad reputation for unfairness in these transactions, the end in view serving to sanctify almost any meanness, things should be thoroughly understood at the outset, and every guaranty obtained that favoritism and jobbery shall be excluded.

But in smaller work the introduction of formal stipulations as to what shall or shall not be done by the competitors or by their employers is unpleasant and often offensive. It is practically impossible for an architect, especially when he has received the compliment of an invitation to send in drawings, to insist upon the observance of formalities which seem to imply a distrust of his

patrons' good faith. Nor in his own practice is it practicable for an architect to lay down an absolute rule that shall invariably govern his conduct; to say, for instance, that he will never compete unless he is paid, or unless an absolute promise of employing the successful man is given. In special cases, or in presence of an interesting and attractive problem, an architect may be willing to go much farther than usual; and of this circumstance it is right and proper that his patrons should reap the advantage.

After all, the object of these stipulations is to make sure that labor is not thrown away, that all the competitors stand on equal ground, and that they are fairly treated by their patrons and by each other. So long as these conditions are likely to be met, there is no occasion for formal enactments. But as, on the other hand, experience shows that this is likely seldom to happen, informal competitions are to be deprecated; and it is generally best to provide for the first of these advantages, even if the last is left to the individual sense of honor. *Besides, the custom of making careful arrangements in cases where they are not absolutely necessary renders it easier and less invidious to do so when they are.*

It is well too, to adopt, whenever it can be done, the provisions directed against unfairness on the part either of competitors or of clients. Deliberate and intentional fraud, it is useless, of course, to guard against by any such precautions. Such intentions will manage to be fulfilled in one way if not in another. But the unfairness and injustice which, though obvious to its victims, is disguised in the eyes of those who practise it under cover of shrewdness, economy, or business enterprise, may be materially checked by the general adoption of methods devised in the interests of an even-handed justice. The efficient remedy for these evils lies not in repressive measures, but in enlightening the minds of all parties as to the real nature of these transactions, and in making familiar the considerations which should govern them. That they do not, comes for the most part from sheer thoughtlessness and stupidity; few men having imagination enough to perceive the real bearing and significance of conduct in circumstances with which they are not familiar, or sufficiently clear ideas of the principles that govern their daily life to apply them in unaccustomed walks. It may be hoped that such an exposition of the arguments against certain undesirable practices as this paper aims to present may do more to abate them than any amount of mere obstructiveness on the part of any of us, or indeed of the whole profession together.

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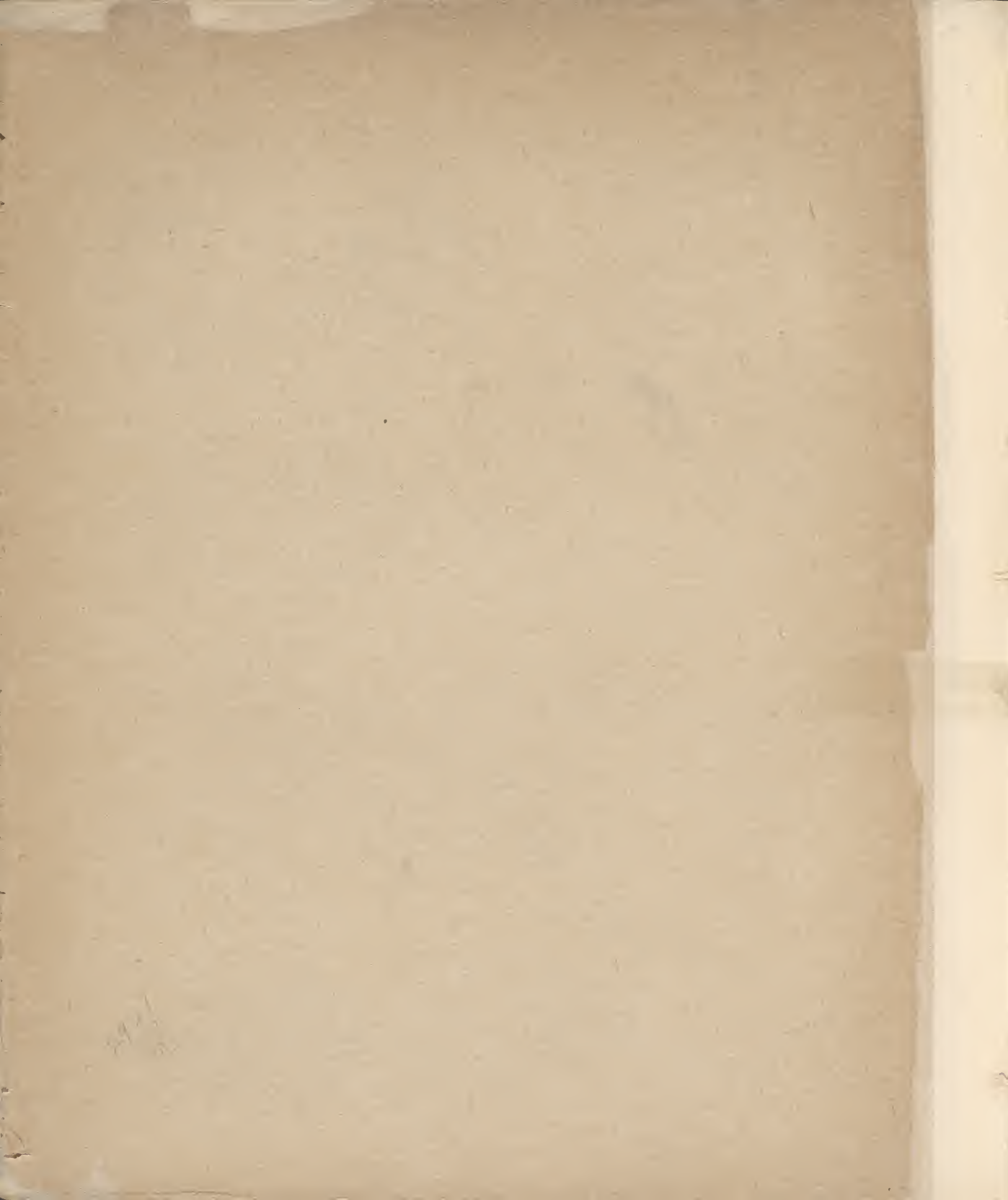
























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